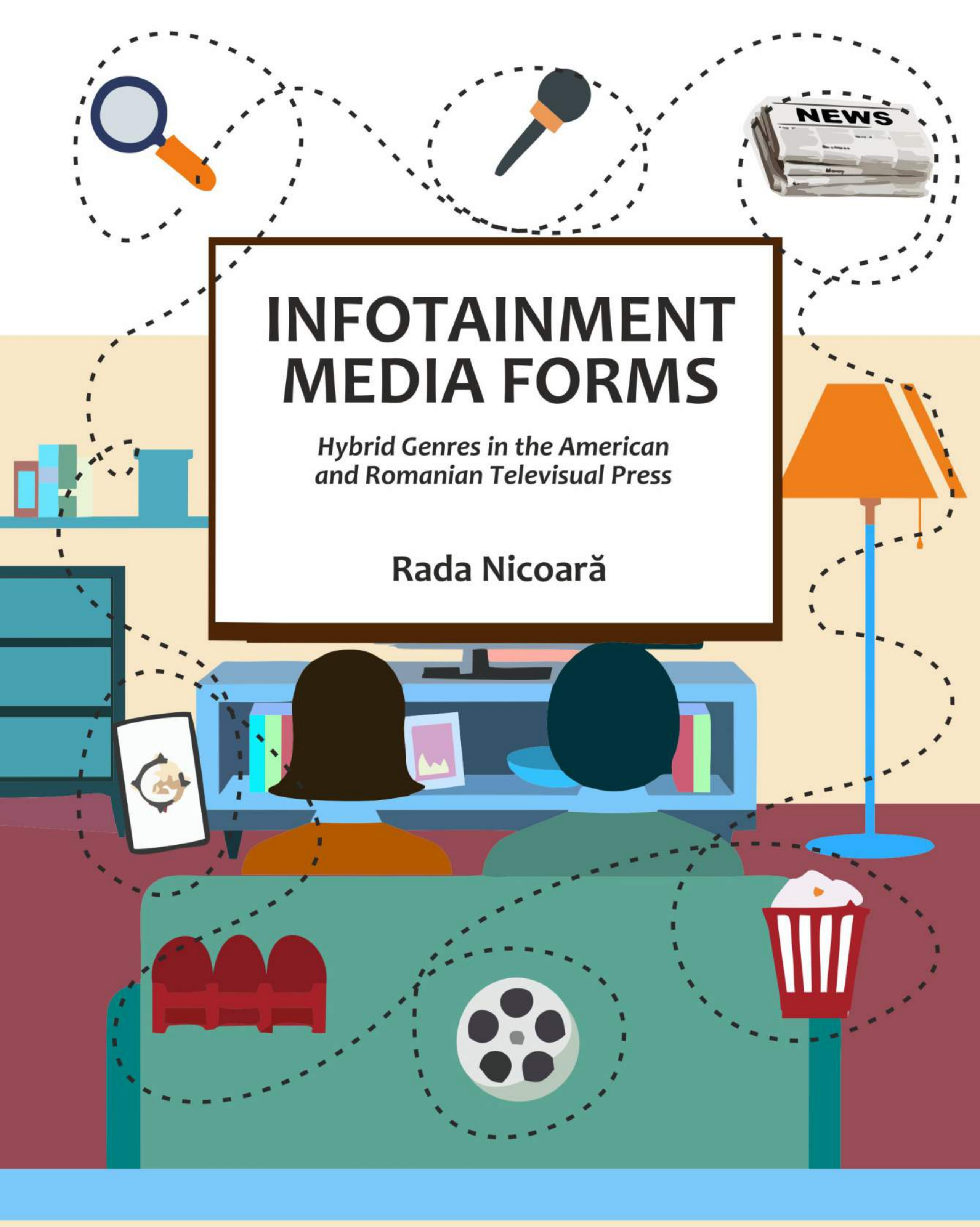


INFOTAINMENT MEDIA FORMS

Hybrid Genres in the American and Romanian Televisual Press

Rada Nicoară

Presa Universitară Clujeană

Rada-Daniela BOGDAN
(married Nicoară)

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PRESA UNIVERSITARĂ CLUJEANĂ
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ABSTRACT

The hypothesis of this thesis is that the 21st century has redefined journalism by the *subjectivity* with which several topics of national interest are addressed. Following the American model and considering the era of *globalization* we live in, the initial principles of journalism are considerably losing their importance, converging to *entertainment*. We shall approach the problem of *genre hybridization* within the televisual press, insisting upon the emergent forms proposed by some American (*The Daily Show, Last Week Tonight, The Late Night* and *Late Show)* and Romanian shows (*România de la A la Z, Starea Nației, Lumea lui Banciu* and *În gura presei*. Hence, all these case studies plan to emphasize the conjunction of some *serious* and *non-serious* genres, in an attempt to define the variable forms of an "ongoing journalistic genre" (*infotainment*).

To demonstrate this aspect, we shall be showing the adherence of these texts to both the *serious* and *non-serious discourses* by means of *sequential type of analysis.* In fact, our goal will be to punctually emphasize the *informative* side, as well as the *entertaining* components of each show in discussion.

Keywords: *media genre, hybridity, infotainment, sequential analysis, genre analysis, serious discourse, non-serious discourse, entertainment, information.*

INTRODUCTION

The Usefulness and Relevance of Our Investigation

In her book entitled *Understanding Journalism*, Lynette Sheridan Burns argues for an inherent change of journalism that is completely connected to the social transformation one is exposed to every day (Burns, 2013: 6). As we are speaking about such a vivid matter in our contemporary society, our topic addresses one of the most visible transfigurations that the press is facing nowadays: *genre hybridization*. How and why media genres are becoming more and more complex highly depends on the inevitable and continuous changes our societies face nowadays, and therefore, the audience's horizons.

By becoming more and more present in journalism today, *TV infotainment* is constantly in a revival process. As we are planning to show further on, its *numerous forms* regularly require specific scientific analyses in order to determine the grounds of these changes and accurately describe this phenomenon. The essential idea that guides our study is observing and investigating this constant re-creation of the *infotainment genre* in matters of television. There are various particular TV shows that are created within this macro-genre, but at the same time they have originally developed their own distinctiveness. Predominantly, they are conceived by combining two or more distinct genres and by associating different discourse types.

Consequently, we decided to conduct these analyses clearly focusing on eight specific television programmes that deal with national and international press in a distinctive manner, combining elements from several genres, clearly proving one of the most powerful characteristics of nowadays press: its *heterogeneous nuance*.

Hypotheses

We have started our investigation from the following premises:

- ✓ There is a need for an *interdisciplinary approach* in defining and describing a certain genre these days, due to the *hybridity* and *complexity* most genres presuppose.
- ✓ *Infotainment* as a macro-genre represents a *hybrid form of journalism* that has at its core a series of other genres, both *serious* and *non-serious,* that have been redefined through this concept.
- ✓ The eight shows we have analysed (both American and Romanian) represent variables of *infotainment*, all having *informative* and *entertaining* common and distinctive elements.
- ✓ *Infotainment* represents a *macro-genre* that seems to be always *on the move* (hence requiring further study), as it is constantly adapting to the needs and the specific characteristics of each society.

Within our investigation, we shall gather proof in order to confirm or infirm our hypotheses.

Objectives

Our objectives are:

- ✓ To provide a brief cultural context with respect to the past and current trends in journalism and to define the *new media* as the main background in which *infotainment* was born.
- ✓ To review the idea of *genre* and then *media genre* and observe its relationship with *infotainment.*
- ✓ To offer succinct definitions of the *serious* and *non-serious genres* we shall later encounter in our analyses.
- ✓ To provide the rationale and the principles behind our *corpus selection* and *transcription.*
- ✓ To offer four models of individual analyses for the *American infotainment*, based on the following broadcasts: *The Daily Show, Last Week Tonight, The Late Show* and *Late Night.*
- ✓ To offer four models of individual analyses for the *Romanian infotainment*, based on the following broadcasts: *România de la A la Z, Starea Nației, Lumea lui Banciu* and *În gura presei.*

- ✓ To apply a *comparative approach* between *American* and *Romanian infotainment* in order to see how *informative* and *entertaining means* are employed, what are their similarities, as well as distinctive elements.

Investigation Methods

Although we have previously mentioned it, we would like to reinforce the fact that our study is mainly driven from a *linguistic standpoint*, focusing first and foremost on the *verbal* elements of the text. It is true that the richness of *non-verbal* and *paraverbal* aspects within these texts cannot be contested, and there are high chances that we could use these aspects to strengthen some of our statements and support our arguments. However, we believe that the complexity of this field does not allow an equally divided analysis, and therefore, the main path we have chosen for our study is a *linguistic* one. Hence, following the large path of *discourse analysis* with a special focus on *genre study,* we shall be working with our gathered corpus by means of *a sequential type of analysis.*

Outline of the Investigation

The aim of the ***first chapter*** is to offer a general background with respect to journalism. We have started with the basic distinction between *informative* and journalism of *opinion*, attempting to link them at a conceptual level. We have also further developed the concept of *hybridity* to observe the extent to which the idea of *genre* is still relevant to *infotainment* today.

The main purpose of the ***second chapter*** is to offer an overview of the idea of *genre*, with a constant reference to the birth of *infotainment* as a main macro-genre in discussion. Of course, observed from both a *linguistic* and a *journalistic* lens, its goal is to also provide the reader with a theoretical framework with respect to our research paper. We have also attempted to touch base with the *televisual media genres*, as well as the *TV show*.

In highlighting the purpose of our ***third chapter,*** we would like to mention that it created a background for analyzing the TV shows in discussions, focusing on some *theoretical aspects* regarding the *serious* and *non-serious genres* encountered within the eight shows.

We have introduced in the ***fourth chapter*** some basic conventions used in our *corpus construction*, as well as some main *principles* of *corpus selection* we considered to be applicative for our research. The main aim of this chapter was to offer some parameters for the corpus selection and transcription that were used within our research paper.

The bottom line of the ***fifth chapter*** is to expose the main particularities of the four *American infotainment shows* chosen for our research: *The Daily Show, Last Week Tonight, The Late Night* and *Late Show*. With this purpose in view, we have equally distributed to each show the same sub-capters and analysis patterns, so that a further comparison between them could be more visible and easier to follow.

Within the ***sixth chapter,*** we have covered the four Romanian *infotainment* shows we have chosen to represent within our research: *Romania de la A la Z, Lumea lui Banciu, Starea Natiei,* and, finally, the well-known show hosted by Mircea Badea, *In gura presei.* The purpose of this sixth chapter is to emphasize four Romanian variables of the *macro-genre* in discussion, in order to sum up both their common and distinguishing elements. As mentioned in the beginning, we have followed the same pattern of analysis as we did in the fifth chapter, focusing on identifying the main tracks of *the serious* and *non-serious discourse* within the corpus.

In the end, the fundamental goal of the ***seventh chapter*** was to establish some connections between the American and the Romanian *infotainment*. For this specific purpose, we have preserved the eight shows, but we have gathered all the excerpts discussing the same topic (*Paris terrorists attacks from November 2015*), so that the comparison would be justified. We have therefore divided the chapter into two major parts, describing the American and the Romanian shows.

At the end of our research we present the conclusions that are applicable to this thesis.

CHAPTER I.
Past and Current Trends in Journalism.
The New Media

1.1. Introductory Remarks on Today's New Media

The paths of journalism, as we know it today, may easily be characterized as heterogeneous and consequently difficult to describe. Either because of the challenges faced by the modern society, or because of the constantly growing technology, journalism has started to take unpredicted shapes and to be the subject of contradictory definitions:

> Journalism, as we know it today has been evolving continuously, sometimes as a result of developing technology, sometimes as a reflection of changes in society" (Burns, 20013: 6).
>
> On the grounds of these aspects, we also agree that "television journalism is at a critical stage in its history because it has the capacity to affect more people than any other medium. (...) (Anderson, 2004: 3

On account of the aforementioned, our chapter will further address only the concept of ***infotainment*** in the media area as a major direction in the current press, aiming to provide a solid, yet compressed, description of this fairly new concept. Our main objective here is to offer some guidance regarding the challenges of this type of journalism, and of course, to provide the theoretical ground for further analysis. In that respect, many international opinions in this matter proved to be highly indispensable in building our arguments. Since our thesis is an attempt to build a bridge between both linguistic and journalistic approaches in the matter of the rise of *infotainment* in media, several authors from both sides have proved to be valuable assets for our research. Patrick Charaudeau, Teun A. van Dijk, or Pierre Bourdieu, Geoffrey Baym and Jeffrey P. Jones are only a few examples.

Romanian authors, such as Liana Pop, Mirela Lazăr or Cristina Coman have also helped us provide the theoretical frame for our research paper.

We have divided the first chapter into seven sub-chapters that will each deal with new patterns in modern journalism patterns, which will help us set some of the theoretical tools we are planning to employ. We shall begin with a few general observations and particularities of the press today, and we shall end the chapter with a series of meaningful conclusions in terms of our thesis, stating the importance of studying *infotainment* media forms within corpus-based studies in order to better know the world we live in and the challenges faced by modern journalism these days.

1.2. Informative Journalism and/or Journalism of Opinion?

Before defining and situating *infotainment* within our research area, we believe it is very important to set some guidelines as concerns the evolution/involution of journalism in the past several years, for a better understanding of the concept, as well as some of the reasons that could explain its emergence:

> En faisant l'inventaire des changements survenus dans la sphère politique pendant les années 80 et au début des années 90, on observe l'imbrication des mondes des people et du personnel politique (…). La population s'est donc orientée vers les politiciens qui participaient à des talk-shows télévisés parce que ce type d'émission échappait au discours politique sclérosé qu'elle avait pris l'habitude d'entendre[1] (Jones, 2013: 106).

Of course, we can argue that journalism has been the subject of multiple changes within the last couple of years, but the insertion of a clearly stated subjectivity has certainly been one of its major transformations. The first boost of subjectivity finds its roots at the beginning of the 20th century, when the distinction between *journalism of opinion* and *journalism* for the sake of *informing* was first stated (Lazăr, 2008: 9). Some of the main aspects that

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[1] By making an inventory of all the changes in the political sphere during the 80s and the beginning of the 90s, we may observe the overlapping of people's and political personnel's worlds; (…). The population is therefore oriented towards politicians who participate in talk shows because this kind of TV shows escape the sclerotic political discourse people have become accustomed to hearing *(Our translation)*

perfectly describe the *informative journalism* would be, as Mirela Lazăr points out, a clear delimitation between *information* and *commentary*, a neutral, impersonal and factual type of writing and a powerful accent on the news itself, on the actual event (ibid., 9).

On the contrary, truth, objectivity and reality fade away in favour of personal opinions, subjectivity and fiction, when we discuss *journalism of opinion*:

> […] television programming and public discourse have become shaped by hybridization: the thought melding of once-differentiated discourse of news, politics, show business, and marketing in a media landscape defined by the permeability of form and the fluidity of content (Baym, 2008: 2).

With respect to the rise of opinion in the media discourse, we would like to keep in mind the fact that the "new" television was created accompanied by a new genre which allows the humourists as well as the non-expert public to express their profane opinions (Jones, 2013: 109-110). In this respect, we can discuss the rise of an *empirical type of journalism*, mostly based on the experience of journalists and consequently, on their reasoning:

> Journalism, like sociology, is an empirical discipline. As a result, the news consists not only of the findings of empirical inquiry but also of the concepts and methods which go into that inquiry, the assumptions that underline concepts and methods, and a further set of assumptions which could be tested empirically if journalists had the time. These assumptions being mainly about the nature of external reality, I call them *reality judgements* (Herbert, 2004: 39).

A most relevant and compatible opinion as to the focus of our main thesis would be the one stated by Patrick Charaudeau in several of his books, of which we retain, for now, *Les medias et l'information* (2005). Charaudeau argues for an impossible transparency in regard to the media discourse, stating that: "l'information est essentiellement affaire de langage et le langage n'est pas transparent au monde[2]" (Charaudeau, 2005: 12). By asserting this, Charaudeau implies that ***truth*** and ***objectivity*** are two terms far removed from what we may call media. He also sets forth the hypothesis

[2] Information is essentially a matter of language and language is not transparent to the world (our translation);

that truth cannot be found in the media discourse, but in the effects produced upon the audience:

> Les événements qui surgissent dans l'espace public ne peuvent être rapportés de manière exclusivement factuelle du fait de la nécessité de mettre l'information en scène de façon à intéresser le plus grand nombre de citoyens, sans pour autant en maîtriser les effets. Aussi les médias ont-ils recours à plusieurs types de discours pour arriver à leur fin[3]. (Charaudeau, 2005: 46)

Pierre Bourdieu also advocates this inevitable censorship when we discuss media and television. For even the fact that the information is sorted out and selected represents a prime argument of the non-transparency and subjectivity of media discourse:

> The effect is censorship, which journalists practice without even being aware of it. They retain only the things capable of interesting them and "keeping their attention", which means things that fit their categories and mental grid; and they reject as insignificant to symbolic expressions that ought to reach the population as a whole. (Bourdieu, 1998: 330)

We subscribe to Charaudeau and Bourdieu's opinion that the absolute truth in media discourse is mainly unattainable, and "journalists try hard to be objective, but neither they nor anyone else can in the end proceed without values. Furthermore, reality judgements are never altogether divorced from values." (Herbert, 2004:39)

Even in the face of all these explicit opinions stating the impossibility of transparence in a media discourse, we believe that a vast degree of subjectivity has invaded the press lately, especially within the last couple of years, and therefore the distinction we emphasized earlier between *journalism of opinion* and *informative journalism* still remains relevant for further demonstration, especially in the current social and political context:

> Journalism involves the sifting and editing of information, comments and events into a form that is recognizably different from the pure form in which they first occurred. Journalism is about putting events,

[3] The events taking place in the public sphere cannot be reported purely factually because of the necessity of scene-setting the information in such a way as it can become interesting to a large number of citizens, but not affecting the effects produced. Thus, media have appealed to various discourse types in order to reach this purpose. *(Our translation).*

> ideas, information and controversies into context. It is about selection and presentation. Above all, perhaps, it is about the assessment of the validity, truthfulness or representativeness of actions or comments. (Rudin, 5: 2002)

It is this categorization between *objective* and *subjective journalism* that sets the next theoretical boundaries in discussion, as our next sub-chapter deals with the *utilitarian journalism* as a new form of *modern journalism* that deserved our attention, especially in the context of the crisis faced by *traditional journalism*.

1.3. Utilitarian Journalism: A New Perspective?

Since journalism has been undergoing various transformations, we would like to also mention *utilitarian journalism*, which can be explained by means of the huge media crisis on international level. Hence, journalism has to comply with a series of financial and economic constraints, having to first obey the market rules. (Badea, 2015: 118)

Utilitarian journalism provides answers to public concerns in an accessible manner and approachable/friendly language. An interesting point for our research is that this type of journalism is situated somewhere between *journalism of opinion* and one based on *information*, claimed to be a hybrid form, and explanatory by nature. (Badea, 2015: 126-127).

Moreover, Florin Badea also states that one of the most important attributes of this type of journalism is the pleasant manner in which news of public interest is conveyed. Nonetheless, the utilitarian journalist also aims to orient his public, emphasizing in this sense *the function to persuade* as well: "Most people rely on journalism for surveillance – to inform them about what is going on in the world. (…) Journalism also has an important influence on their views and attitude." (Rudin, 1: 2002)

As we shall further observe, the TV shows observed and analysed in our research can be framed under this umbrella-term. What is more, we have no doubt that the utilitarian nature of journalism also represents a powerful explanation for all the inherent changes in the media area in the last couple of years.

As shown in the next-subchapter, where we exploit the expression "society of a spectacle" and its relevance in the press, all these transformations in the media have also influenced the status of journalists and their responsibilities, which have dramatically changed in the 21st century.

1.4. The "Society of a Spectacle" and the Press Today

To begin with, there are plenty of ways by means of which subjectivity became a familiar concept in journalism, and one of them is the *insertion of spectacle*, because of the constant need to create a story out of each meaningful event: "all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation." (Debord, 1977: 117)

In this sense, we absolutely agree with Stuart Hall that "the event must become a *story* before it can become a *communicative event*." (Hall, 1980: 164)

It is not a surprise that the several changes undergone by the media discourse can be fairly associated with the changes in the social area, as well as with the numerous worldwide political and economic transitions. We therefore believe the main particularities of the actual media can easily be explained by means of the expression *the society of a spectacle*:

> (…) 'the society of a spectacle' refers to a media and consumer society, organized around the consumption of images, commodities, and spectacles. In our day, malls, and cyber spectacle of the internet, and emerging virtual-reality devices proliferate the realm of the spectacle providing new relevance to Debord's analysis. Moreover, the "society of the spectacle" also refers to the vast institutional and technical apparatus of contemporary societies which produce commodities and media events. (Durham and Kellner, 2006: 7)

Spontaneity and emotion have taken over the media, and the era of spectacle has gradually annihilated *impartiality* and *objectivity*. One of the questions arising is the need for an explanation in regard to this change. Why would we need *spectacle* in the media area? In this regard, Patrick Charaudeau argues that:

> La finalité du *contrat de communication médiatique* se trouve en tension entre deux visées qui correspondent chacune à une logique particulière: *une visée de faire savoir,* ou visée d'information à proprement parler, qui tend à produire un objet de savoir, selon une logique civique: informer le citoyen; *une visée de faire ressentir*, ou visée de captation, qui tend à produire un objet de consommation marchande selon une logique commerciale: capter le plus grand nombre pour survivre à la concurrence[4]. (Charaudeau, 2005: 70, our emphasis)

One of the observations we would also like to take into consideration in this regard is Mirela Lazăr's. She noted that journalistic discourse today has taken on many of the features of the promotional/advertising discourse – centred on *seduction*, *form*, exploring the emotional side of the audience. (Lazăr, 2008: 15)

But to what extent should we discuss *journalism* in the same sentence with *entertainment*, *comedy* or *pamphlet*? Should we apply the rules of journalism when considering entertainment TV shows that discuss politics and events of national interest? (Radu, 2015: 24)

We believe this remains an open question for our next chapters, in which we shall offer a definition for *infotainment press* in an attempt to describe and analyse this new type of journalism, investigate its utility and explain its success. The next sub-chapter intends to discuss the current status of journalists nowadays and its overlapping with the concept of humourist. We have above agreed with Mirela Lazăr that journalists rather aim to be perceived as press stars or headliners, and we shall further develop this concept.

1.5. "One Man Show" and the Humourist Journalist Today

As we argued so far, hybridization is undoubtedly a significant and powerful indicative of today's press. This sub-chapter aims to bring to

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[4] The purpose of a *media communication contract* creates a tension between two aims, each of which corresponds to a particular logic: one aiming to produce knowledge, or strictly speaking, aiming at information, which tends to produce an object of knowledge according to civic logic: informing the citizen; one aiming to produce feeling, or aiming to captivate, which tends to produce an object of commercial consumption according to commercial logic: to reach the greatest number to survive the competition. *(Our translation)*

attention the striking transformation undergone by journalists today. We shall start with some general observations that we subscribe to, when it comes to journalists:

> Journalists are professionals dealing in information. Their position as professionals in a respected institution that manages and disseminates news makes them powerful individuals who come to occupy a position as nodal points in a culture of connectivity. They are sought out by a range of social agents who establish exchange relations, exert pressure or seek patronage to acquire influence over a highly valued process of image production. This activity of networking has consequences for the news discourse, the structure of urban relations and the character of the public sphere. (Rao, 2010:2)

With the rise of the internet and social media, as well as with the public becoming more and more diversified, several changes have been imposed in the 21st century in regard to media and the obligations of the journalist:

> The reality of journalism at the beginning of the twenty-first century is that it can no longer be described simply in terms of employment status. Nor can its definition be limited to describing an individual who has completed a period of initiation into the practice of a workplace. Such descriptions attach no social responsibilities to the power that individual journalists possess in framing the world for audiences. (Burns, 2013: 32)

The image of the journalist, as shaper of public opinion has been through several inherent changes over the years, but their work "has never been more important – as a means of guiding citizens through the clamour of communication to the information they need to know" (Burns, 20013: 9). That is mostly because of the audience's need to stay abreast of the daily news. (Lazăr, 2008: 17). Therefore, "the challenge for modern journalists is to find a way to negotiate the often-competing professional, commercial and ethical considerations involved in finding and presenting news while adhering to the responsibility of journalism as an important role in society" (Burns, 2013: 13). It is in this sense that we can discuss the new presence of journalists in *infotainment* press as having a "composite identity as part political interviewers, part entertainers, and part conversationalists." (Fairclough, 1995: 172)

Somewhere between their responsibility to inform and the need to seduce in order to reach their audience, the journalist in the *infotainment* area certainly has to have some of the characteristics of a humourist. With reference to this aspect, Mirela Lazăr points out a new characteristic of journalists, that of being a headliner. The image of the ***star-journalist*** (Lazăr, 2008: 115) has become more and more active these days, and especially appreciated by the audience.

We have attempted so far to offer a background with the most relevant changes for our research undergone by modern journalism. We have started from the basic distinction between *journalism of opinion* and the *informative* one, and we continued with the rise of utilitarian journalism in a *society of a spectacle,* following the rules imposed by a *star-journalist.* As follows, we will detail on the concept of media hybridity and how it affected all the transformations undergone by journalism lately.

1.6. A New Reform in Journalism – *Media Heterogeneity/Hybridity*

For the time being, *hybridity* has almost become synonymous with the word *evolution* in many fields, and thus a valuable source for contemporary analysis. Since our purpose will be to define and characterize *infotainment* as a *hybrid* genre, we fundamentally agree that:

> […] intertextual analysis as it is dynamically and dialectically conceived by Bakhtin also draws attention to how texts may transform these social and historical resources, how texts may 're-accentuate' genres, how *genres* (discourses, narratives, registers) may be mixed in texts. (Fairclough, 1995: 189, our emphasis)

Globalization has opened a huge road for cultural intersection in many areas, making *hybridity*:

> a structuring process, (…) a historical, temporal, reflexive cultural structuring process. Over time, cultures interact, mediated by technology, migration and institutional and economic forms. It is essentially the dominant pattern of cultural intersection over time. It is the temporal reflection in the local, national, and regional absorption and adaptation of global patterns of modernity in culture. (Straubhaar, 2002: 689)

As we agreed upon the high complexity that characterizes the televisual discourse and the plethora of new genres that are constantly being created for the sake of the audience, we shall regard *hybridity* as one of the main characteristics of current TV journalism As emphasized by Rowe and Schelling, the event needs to be shaped before it arrives in from of the audience. And this will inevitably crystallize countless hybrid forms of journalism, pointing out the continuous movement of media genres:

> With respect to cultural forms, hybridization is defined as *"the ways in which forms become separated from existing practices and recombine with new forms in new practices."* (Rowe and Schelling, 1991: 231)

In this sense, Norman Fairclough introduces the notion of *genre chains*, in his book entitled *Analyzing Discourse. Textual Analysis for Social Research*, which we believe will be highly relevant for stating our thesis, mainly because most of our case studies are built upon this principle:

> Genre chains are of particular significance: these are different genres which are regularly linked together, involving systematic transformations from genre to genre. Genre chains contribute to the possibility of actions which transcend differences in space and time, linking together events in different social practices, different countries, and different times, facilitating the enhanced capacity for "action at a distance" which has been taken to be a defining feature of contemporary "globalization", and therefore facilitating the exercise of power. (Fairclough, 2003: 31)

Fairclough also states that "genres are important in sustaining the institutional structure of contemporary society" (…) and that "the relationship between texts and genres is potentially complex: a text may be in a 'single' genre, it may 'mix' or hybridize genres" (Fairclough, 2003: 32-34). In this regard, we would argue that it is hybridity that has determined several changes and innovations within the actual journalistic genres, and this constant renewal in the field of journalism has helped this area grow, develop and become an inexhaustible source for observing and analysing in various research areas. (Florea, 2011: 205)

Within a similar context, another relevant idea is that of Daniel Chandler. He discusses the permanent communication between genres, as well as the fact that genre mixing always creates new genre typologies:

> One may acknowledge the dynamic fluidity of genres without positing the final demise of genre as an interpretive framework. As the generic corpus ceaselessly expands, genres (and the relationships between them) change over time; the conventions of each genre shift, new genres and sub-genres emerge and others are 'discontinued' (…). (Chandler, 1997: 3)

Yet, despite the novelty that it produces and the innumerable materials to be studied, we cannot ignore the repercussions of what we call *media hybridity* today. The fluidity of media genres creates a permanent fluctuation and uncertainty that render theorizing difficult:

> One consequence of genre mixing which I have already referred to is that it produces a great deal of ambivalence. Genres are associated with particular principles of interpretation, so that the interpretation of any given linguistic text will depend upon how it is contextualized generically. When two or more genres are operative, the question arises as to how they are hierarchized. (…) (Fairclough, 1995: 173)

In the end, we would like to highlight that genre mixing in a media context can be a very challenging topic to research, since perfectly antagonistic genres can find an unbelievable way to combine and create new media forms which 50 years ago seemed impossible to bridge. Richard Rudin expresses his concern regarding this phenomenon happening in the UK, but we would like to extrapolate his assertion, stating that it is a global reality:

> Central to much of the debates about the news media in the UK today is the concern over dumbing down and the apparent dominance of trivial, non-serious journalism at the expense of 'serious' matters – the latter is often described as journalism of public sphere. (Rudin, 9: 2002)

1.7. Final Considerations

The entire first chapter has aimed to provide a general background with respect to journalism. We have started with the basic distinction between *informative* and journalism of *opinion*, attempting to link them at a conceptual level. An important mention is that our study has kept a certain distance from the major topic of journalism today, which is *fake news*. Although these case studies could have been very relevant from this point of view, we would like to emphasize once again that the main point of

discussion within our research is *genre hybridity* and all the *journalistic concepts* we have thus considered are certainly meant to prove our hypotheses previously mentioned. The next major change in modern journalism we have decided to discuss is *utilitarian* journalism, whose main direction states the need to create journalism according to market rules and taking into consideration various financial and economic limitations. We have also offered a theoretical frame of the concept of *utilitarianism* in journalism, and we have agreed that *utilitarianism* is a key concept in discussing *infotainment,* because the two are highly interconnected. Another key-concept used is *hybridity* in order to identify the extent to which the idea of genre is still relevant to *infotainment* today. We believe all the above-mentioned elements that characterize a modern type of journalism are each responsible for the progress of *media infotainment* and can all be easily connected to it. Within this theoretical frame, the next chapter will discuss the idea of ***genre***, approached both from a linguistic perspective, and a journalistic one.

CHAPTER II.
REASSESSING MEDIA GENRES.
THE BIRTH OF *INFOTAINMENT*

2.1. Introductory Remarks on the Concept of Genre

The aim of this chapter is to provide a general theoretical background of the term *genre*, and its roots. What we intend to do in this chapter is not to offer a diachronic perspective upon this concept, but to select and emphasize a series of theoretical notions related to this concept that need introduction so that our analysis chapter could take shape.

Of course, since our study is conducted both from a *journalistic* perspective and a *linguistic* one, we have attempted to interspace the two theoretical approaches, and eventually compare them. Hence, in this chapter, such genre definitions in the field of linguistic discourse analysis (as given by Sophie Moirand and Catherine-Kerbrat Orecchioni, as well as the definitions given to the *media genre* by Silvia Silverblatt or Alessandru Duranti, will separate the two areas for this purpose.

Hence, we shall start by briefly defining the *genre* in the media context, as well as in the field of discourse analysis, considering *infotainment* as a *macro-genre* for further analysis. Most importantly, the focus for this chapter is to introduce the notion of *genre* and *hybrid genre* from a theoretical point of view, by generally describing them and emphasizing the elements relevant for our research. The third chapter, however, will then discuss each genre, from the *serious* to the *non-serious* ones, using different theoretical landmarks that will describe them in detail.

2.2. *Genre* Reflections in the Journalistic Field

To begin with, we shall consider some of the main characteristics of the term *genre*, as well as some of its definitions. The aims are to formulate the theoretical framework, before proceeding with the analysis:

> A *genre* can be identified by its own distinctive patterns in premise, plot, structure, worldview, style and conventions. Because of these characteristic elements, genre programming (that is, a program that belongs to a particular genre) can be considered as a body of work. (Silverblatt, 2007: 3)

Another observation we consider to be relevant to our demonstration is the one offered by Duranti, in which the idea of structure and distinctive features is vital in defining the genre:

> Current approaches centre on a conception of *genre* as one order of speech style, a constellation of systemically related, co-occurrent formal features and structures that serves as a conventionalized orienting framework for the production and reception of discourse. More specifically, a genre is a speech style oriented to the production and reception of a particular kind of text. (…) (Duranti, 2001: 79)

A great number of researchers from various fields have worked with the notion of *genre* and no matter the theoretical field chosen it has been proven that the idea of genre implies stability over time:

> […] some readily identifiable distinguishing features that set it off markedly from other genres, and that […] remain stable over a substantial period of time. In most cases, a particular genre also occupies a well-defined place in the culture of the people who make use of the genre. (Trask, 1999: 105)

The idea of a certain *genre* comes in direct relation with the public's expectations in terms of what it is supposed to contain, and this is why:

> The success of a genre largely depends upon the audience's ability to recognize, identify and respond to the formula of a genre. Satirists often use the audience's familiarity with formula as a source of humour. For instance, The *Colbert Report* pokes fun at Fox News's patriotic graphics by overwhelming the screen with American flags and eagles. In addition, Colbert's persona exaggerates the pomposity that characterizes many broadcast new personalities. (Silverblatt, 2007: 29)

In order to briefly sum up some of the main defining elements of the term *genre*, we would like to highlight its synonymy with the word *order*, its boundaries when it comes to clearly distinguishing one from the other, and the idea of convention. Moreover, we retain its orientation towards the public, and especially the fact a certain genre has a definite purpose, a goal that is going to be articulated in its effects upon the public. Of course, as Silverblatt emphasizes, its success will undoubtedly depend on the public's expectations, and its stability over time, and its accreditation at a social level represents again one of the most important features when discussing a *genre*:

> First, *genre* is a recognizable event characterized by a set of communicative purpose(s) identified and mutually understood by members of the professional or academic community in which it regularly occurs. Although there are a number of other factors, like content, form, intended audience, medium or channel, that influence the nature of construction of a genre, it is primarily characterized by the communicative purpose(s) that it is intended to fulfil. (…) To sum up, each genre is an instance of a successful achievement of a specific communicative purpose using conventionalized knowledge of linguistic and discoursal resources. (Bhatia, 1993: 13-16)

2.3. *Genre* Reflections in the Linguistic Field

Now that we have offered a few theoretical reference points in regard to the category of *genre* in a *media* context, we shall also retain a few aspects in this regard, but from a linguistic standpoint. Sophie Moirand considers the ***genre***:

> […] *une représentation sociocognitive intériorisée* que l'on a de la composition et du déroulement d'une classe d'unités discursives, auxquelles on a été « exposé » dans la vie quotidienne, la vie professionnelle et les différents mondes que l'on a traversés, une sorte de patron permettant à chacun de construire, de planifier et d'interpréter les activités verbales ou non verbales à l'intérieur d'une *situation de communication*, d'un lieu, d'une communauté langagière, d'un monde social, d'une société[1]. (Moirand, 2003: 20)

[1] An internalized socio-cognitive representation of the composition and development of a class of discursive units, to which one has been "exposed" in everyday life, professional life and the different worlds one has crossed, a sort of pattern allowing everyone to construct, plan and interpret verbal or non-verbal activities within a communication situation, a place, a language community, a social world. (our translation);

Nonetheless, another relevant definition for our research is given by Catherine-Kerbrat Orecchioni et Véronique Traverso, who re-emphasize the idea of criteria and order when defining a genre at discourse level:

> […] les genres étant définis comme *des catégories abstraites* qui regroupent, sur la base d'un certain nombre de *critères*, des unités empiriques se présentant sous forme de "*textes*" ou de "*discours*". Si la définition des genres est la même pour l'oral et pour l'écrit, les problèmes posés sont à la fois communs et spécifiques[2] (…) (Orecchioni et Traverso, 2004: 41-42).

However, despite its polysemy, in order to conclude, we would like to retain the basic aspects of this notion. When discussing a *discourse genre* in general, the term refers to distinct sets of norms and repetitive conventions which standardize a certain text at various levels (syntactic, semantic, thematic, etc.) (Comloșan and Borchin 2005: 11). A plethora of fields and disciplines use this concept of discourse genre and we agree with Norman Fairclough that this term "cuts across disciplines and theories, and it can operate as „bridges" between them – as focuses for a dialogue between them through which perspectives in the one can be drawn upon in the development of the other". (Fairclough, 2003: 26).

On the grounds of this idea, the following sub-chapter represents an attempt to bring together the two approaches, arguing for the urge of discussing the idea of a media genre only within an interdisciplinary context.

2.4. Defining the *Genre* – The Need for an Interdisciplinary Approach

One of the first powerful reasons in justifying interdisciplinarity within the media space is certainly given by the complexity of the media genre. Although we shall develop the concept of *media hybridity* in the following sub-chapters, this phenomenon is the central reason justifying this approach. We find ourselves very often in the impossibility of defining a certain genre within a single theoretical frame because: "genres can therefore

[2] The genres are being defined as abstract categories which combine empirical units in the form of "texts" or "discourse" based on certain criteria. If the genre definition is the same for oral and written, the problems posed are both common and specific (…) *(Our translation)*

be seen as 'fuzzy' categories which cannot be defined by necessary and sufficient conditions". (Chandler, 1997:3). On the same note, Patrick Charaudeau also considered the following lines crucial when establishing a genre typology:

> […] les *critères* de détermination des genres peuvent être de divers *ordres* et *transversaux*, c'est à dire qu'un même genre se compose de plusieurs critères et qu'un même critère peut se retrouver dans différents genres. Loin de s'en inquiéter, il faudra au contraire les distinguer selon des *principes d'homogénéisation* et en déterminer leur champ d'application[3]. (Charaudeau, 1997: 3)

Among numerous opinions that place themselves within a certain theoretical framework, we believe the lifeline between the *journalistic field* and the *linguistic approach* is offered by *Patrick Charaudeau*. Being a linguist by profession, his studies are mostly based on the *media genres*, and his approaches in this regard proved to be highly relevant and indispensable to our research. Since we argue for an interdisciplinary nature of our research paper, we consider the following opinion extremely meaningful:

> Enfin, chaque discipline devrait confronter ces résultats à ceux que produisent d'autres disciplines sur le même phénomène, soit pour prendre actes des différences et des convergences, soit pour tenter d'articuler les uns aux autres. Cette attitude de va-et-vient entre différentes disciplines autour de notions communes avec redéfinition à l'intérieur du cadre de pertinence de chacune d'elles et confrontation des résultats est ce que j'appelle une *interdisciplinarité focalisée*, car chaque discipline peut emprunter aux autres mais doit garder (quitte à le faire évoluer) son propre *lieu géométrique*[4]. (Charaudeau, 2008: 3)

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[3] [...] the criteria of genre determination can be of various orders and transversal; that is to say the same genre consists of several criteria and that the same criterion can be found in different genres. On the contrary, we need to distinguish them according to homogenization principles and determine their scope. *(Our translation)*

[4] Finally, each discipline should compare its results with those produced by other disciplines on the same phenomenon, either to take into account the differences and convergences, either to attempt to articulate one with another. This reciprocal attitude between different disciplines around common concepts, redefining them within different frameworks and comparing the results is what I call a *focused interdisciplinarity*, because each discipline can borrow from the other but must keep its own geometric place (even if it evolves). (*our translation);*

Following the same pattern, Florencia Miranda and Maria Antónia Coutinho argue for a similar idea, reminding us of the distinction between *hypergenre* and *hypogenre*, yet in a creative manner, by means of the notion of intertextualization:

> This process can be defined as corresponding to the cases where a relation of co-presence is established among elements (or features) associated to parameters of textualization that are prominent of differentiated (two or more) genres in the space of only one text. In other words, a given text, inscribed in a specific genre, intertextually appeals to features associated with other distinct genres. From a relational point of view, the genre of the text in question is a "summoned" genre that functions as a *hypergenre*, whereas the "called" genres constitute what we will be able to name *hypogenres*. Therefore, it is a dominant relation where the hypogenres are integrated in a certain way, to serve the interests of the hypergenres. (Miranda and Coutinho, 2009: 38-39)

Since our study is conducted from the perspective of genre analysis, we consider this distinction highly relevant within our research. Based on this judgement, we shall consider *infotainment as a hyper-genre*, whereas all its variables that we shall further analyze will be the *hypo-genres*, what Miranda and Coutinho name "called" genres. We shall additionally see that some of these *infotainment* variables/hypo-genres are well-defined and characterized by the literature in discussion (*comedy news genre*, for instance), while some other variables still remain irregular forms of the generic term *infotainment*.

The next subchapter will narrow down on the term *televisual genre*, emphasizing its main peculiarities and trying to determine some theoretical boundaries when it comes to discussing its main *genres.* In this way, we are preparing the ground for the fourth sub-chapter where we are going to focus on the concept of *hybridity*, which is central to our research. As shown below, Mirela Lazăr articulates the idea of an acute conjunction between *information* and *entertainment* in modern journalistic practices:

> În această epocă a postmodernității interacționale, în care se extind mobilitatea și amestecul de forme culturale, conceptul de bază în practicile jurnalistice este *hibridarea conținuturilor mediatice* – tot mai deschisă consumului emoțional, sensibil – în intersectarea *informației* cu *divertismentul*,

> a sferei *publice* cu cea *privată*, a posturii publicului de *cetățean* și *consumator*[5]. (Lazăr, 2008: 15)

2.5. Televisual *Media Genres* – The TV Show

To begin with, we should like to simplify even more the terminology we use within our research, and we would like to emphasize a few points about television, as well, since the type of TV shows we are about to analyse will be part of the significant field of ***televisual media discourse***:

> The televisual sign is a complex one. It is itself constituted by the combination of two types of discourse, visual and aural. Moreover, it is an iconic sign, in Peirce's terminology, because it possesses some of the properties of the thing represented. (Hall, 1980: 164)

Speaking in terms of media genres, we would like to retain the fact that a certain genre and its particularities is responsible for shaping people's opinions and thoughts, acting as "a portal through which the audience typically receives media messages. Each genre presents a consistent worldview that shapes the ways we think about our world." (Silverblatt, 2007: 3)

Another relevant element worth mentioning when it comes to media discourse is its social dimension. When discussing media discourse, we have to take into account that it "is social action which is performed publicly. For this reason, media discourse counts as public discourse and as institutional discourse; it may also count as professional discourse." (Hart and Cap, 2014: 368)

In pointing out some of the main characteristics of the new TV journalism, we would like to emphasize the fact that it is highly different from the *written press*. There are other principles and rhetorical structures that have to be considered when organizing TV news, and the profession of a TV journalist is quite complex, requiring different skills (Badea, 2015: 7-8).

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[5] In the era of an interactional postmodernism in which the mobility and cultural mixing forms are expanding, the basic concept in journalistic practices is the hybridization of media content – increasingly open to an emotional type of consumption, sensitive – at the crossroads of information and entertainment, the public and private spheres, and the audience's stance as both citizens and consumers. *(Our translation)*

Moreover, there is a certain fascination among the audience when it comes to television, mainly because of the complexity mentioned above. The televisual environment has images, music and words – all captured in a wonderful mosaic meant to seduce the audience. (Lipovetsky & Serroy, 2008: 293) It is its complexity that makes it very difficult to describe and for us to establish a framework within which to discuss it, since:

> Journalism is all about producing a product – sometimes discussed as commodification – and is a social construction, which is formed and limited by the dominant ideology of a society: a set of views and ideas that are presumed to be 'normal' and 'common sense.' (Rudin, 8: 2002)

We have already started our research by asking the question what is Journalism? We believe this question is even more relevant when we discuss TV. There is a very wide frame in which we can discuss TV journalism today, and so, our possibilities to define it are innumerable. The myriad of genres that are continuously created within TV journalism represents the main reason why it becomes so difficult to offer it a proper and stable definition. Even if we talk about *magazine TV shows, talk-shows, live transmissions, movies (documentaries)*, we are still in the area of TV journalism, as Badea points out (Badea, 2015: 15-16).

In this sense, we are entitled to agree that TV journalism goes far beyond the traditional journalism, and further studies and case studies are needed in order to offer a proper and valuable explanation in regard to this 21st century real phenomenon that is television:

> But the most important point is that through the increased symbolic power of television overall, and, among the competing kind of television, the increased influence of the most cynical and most successful seekers after anything sensational, spectacular, or extraordinary, a certain vision of the news comes to take over the whole of the journalistic field. (Bourdieu, 1998:332)

In order to sum up some of the main characteristics of TV journalism we shall later rely on, we would like to emphasize once again its complexity, on the agreement that it involves innumerable forms of media communication. Yet, as Badea points out, we acknowledge that one of its fundamental characteristics is *its authenticity in presenting non-fictional events,*

as well as *current affairs*. In speaking about the third defining element of journalism stated by Badea (the fact that it mustn't be subordinated to any particular interest), we reserve our right to discuss it later, as our case studies may show otherwise. Further indications will be given in our fifth and sixth chapters.

Ultimately, in getting closer to our target, we would like to bring up the term *TV show*, admittedly the only constant of our further analysis, since all the programmes that we are discussing here stand under the umbrella of TV Show. It is this framework in which we shall later discuss hybrid genres and how and why they were created. At this point, we should just retain the fact that we deal with an ***oral type of communication*** when discussing TV shows, which means the following:

> *Oral communication* is highly malleable and organic. Oral messages are immediate and ephemeral, so that individuals and groups must keep information in their minds and pass it through speech. Because everyday experience cannot really be separated from the oral medium of transmission, life and knowledge cannot be separated. The telling and retelling of stories over time privilege narrative as a form of communication and require group memory as the 'holder' of society's knowledge. This can lead to a collective consciousness in which little distinction is made between self and group. Group identification and cohesiveness are high when oral media predominate. (Littlejohn, 2002: 306)

The next two subchapters will detail the concept of *infotainment*, defining it and offering a brief history of the term, also aiming in this way to provide the reader with some explanations on the rise of the *infotainment* type of press, as well as its utility within our case studies.

2.6. *Infotainment*: The Epitome of Media Hybridity

It is a widely known fact that "television always rooted in entertainment, but it can be argued that in the late 20th century, the medium's more serious commitments to news and public affairs has dissolved into another concept – *infotainment.*" (Murray, 1999: 103) Fairly enough, "since newspapers have embarked on a transformation from

political organs to infotaining products", the following question becomes highly pertinent: "How does this impact on media perceptions of the political class?" (Rao, 2010: 143)

In order to begin this sub-chapter, we would like to examine one of the definitions we subscribe to with respect to *infotainment*, as well as some starting points offered by Geoffrey Baym:

> *Infotainment* refers to a cluster of program types that blur traditional distinctions between information-oriented and entertainment-based genres of television programming. Primarily a pejorative term, *infotainment* is often used to denote the decline of hard news and public affairs discussion programs and the corresponding development of a variety of entertainment shows that mimic the style of news. At the same time, however, the early years of the twenty-first century have seen the increasing emergence of programs that more thoroughly blend the content and form of various genres of public affairs and entertainment. (Baym, 2008:1)

In order to restrict the meaning of the word *infotainment* to our area of expertise given its polysemantic nature, we need to point out that we are going to use it within a journalistic theoretical frame:

> The term *infotainment* was coined in the 1980s and has a range of connotations. It is used to refer to entertaining ways of presenting information or media products that mix entertainment and information. It is also a catchword thrown in whenever the discussion turns to new developments in news-making and it is a technical term that describes computer programs for interactive learning or playing. (Rao, 2010:147)

Another punctual definition of this term is offered by Michael D. Murray who looks at this term from a strictly journalistic point of view:

> Sometimes *infotainment* refers to talk shows and 'tabloid' programs which routinely twist human concerns into spectacle, blending grave subjects with garish people and events. Sometimes, *infotainment* means newscasts or newsmagazines that, in their overall content and style, reach mainly for visceral appeal. The term is also applied to individual news reports which deliver grains of useful information wrapped in sensational video. (Murray, 1999: 104)

And speaking in a journalistic terminology, a brief history of this term is offered by Michael D. Murray in the following excerpt, underlining the fact that the term gained popularity very fast after it was coined:

> The increased influence of show-business values on news and information needed its own identifiable label. When the perfect term was found, its origins were as murky as UFO footage. Language columnist William Safire suggested ''*infotainment*'' may have been coined by Ron Eisenberg in the February issue of 1980 Phone Call magazine. In any case, a database search of publications shows that the word appears rarely until the late 1980s and early 1990s. Then, quickly, rising in popularity, it was used hundreds of time a year by the mass media to identify some of their own manifestations. (Murray, 1999: 103)

Remaining in the historical context of the appearance of this term, the development and the progress of ***infotainment*** industry are very much owed to the incredible growth of the Internet and World Wide Web. "The access to this global network by millions of users and businesses will fundamentally alter the ways in which we design, deliver, and consume *infotainment* goods and services." (Dholakia, Mundorf, 2011: 250)

Another definition for *infotainment* that we found suitable for our research is the one emphasizing the very important aspect of form in this particular type of TV shows:

> In a consumer-oriented broadcasting environment, operating in fiercely competitive and increasingly fragmented news market, contemporary television journalism is tending toward '*infotainment*' – news where presentation becomes as important as the content of a report. (Thussu & Freedman, 2003: 122)

It is this novelty of the journalistic discourse that creates a very subtle issue in research, since its contribution is reflected in multiple areas: "This has created a complex spectrum of hybrid programming with a potentially wide range of implications for public information, political communication, and democratic discourse." (Baym, 2008:1)

Before proceeding with explaining the rise of ***infotainment*** and its applicability in our next sub-chapter, we would like to introduce a new term **–** ***politainment*** **–** that we believe it is going to prove its relevance in our further demonstration, since the TV shows part of our corpus are mostly based on political daily news:

> *Politainment* refers to the blending of *politics* and *entertainment* into a new type of political communication. The portmanteau word is composed of "politics" and "*entertainment*," analogously to the term *infotainment*. As

> well as *infotainment*, which is used as a label for a specific television program type, the term *politainment* denotes, in a broader sense, the entangling of political actors, topics, and processes with the entertainment culture. (Nieland, 2008: 1)

For the sake of showing how both *informative* and *entertaining* sides of journalism are brought together, we shall be focusing on the umbrella-term of *infotainment* when discussing our case studies. However, the fact that the term *politainment* was coined and properly defined is hugely relevant to our research. It could only show how far *infotainment* has gone and the enormous importance we should attach to this media phenomenon. The aim of this sub-chapter is to get us acquainted with the term *infotainment*, as well as with a brief depiction of what it really means in the media context. In the following lines, we shall see a critique of this concept. We shall ask in the next-subchapter about the reasons behind the rise of *infotainment*, as well as the advantages and drawbacks this new type of journalism has brought.

2.7. *Infotainment* Today: Why and Whereto?

Raluca Nicoleta Radu in her book entitled *Deontologia comunicării publice* (*Deontology of Public Speaking*) points out a very solid explanation for the rise of *infotainment/politainment* in today's press. She argues that by presenting news in a ludic or dramatic way the audience's powerful reactions will increase (Radu, 2015: 26). On these grounds, we also agree that (…) "as the year 2000 nears, many news consumers have grown disaffected and restless and are flitting among a huge variety of programming choices. Many producers try *infotainment* as a way of holding onto audiences." (Murray, 1999: 104)

On the basis of these assertions we are entitled to call in question the relevance of *information* in *infotainment* press, but also the main functions of journalism at this time and even its own definition since "*infotainment* was created, not by journalists, but by media managers and owners". (Murray, 1999: 104)

However, we are not aiming to provide a generally valid answer to this question, since we firmly believe it is quite impossible to create an

umbrella-genre for the innumerable TV shows that pertain to this class of *infotainment*, mainly because: "the integration of news and entertainment varies across national media systems and continuously shifts with each new programmatic innovation". (Baym, 2008: 3)

Furthermore, the rise of ***infotainment*** can also be explained by means of its adherence to the public, because this kind of presenting the news has started to take over and to be applauded at a larger scale, having the power to transform daily news and politics in general into an enjoyable and entertaining activity:

> Findings have been relatively consistent: that *infotainment* does have the potential to reach people who otherwise would pay little or no attention to news and political information, that exposure can result in increased factual knowledge among the otherwise politically disengaged. (Baym, 2008: 3)

It is a general fact that the insertion of ***entertainment*** in the serious matter of news programmes has brought a lot of challenges to various research areas. As Raluca Nicoleta Radu points out, one of the biggest issues is that *reality* has started to fade away in favour of *fiction.* (Radu, 2015: 24) That is because everything is created by means of a *story*, the emphasis is very much on *creativity*, on building fiction. The idea of informing is more and more undermined and the boundaries between fiction and reality are blurred. We endorse this point of view and we also believe that these unspecific boundaries between fiction and reality when it comes to news of public interest represent a huge challenge. Media has been highly affected by this instability, constantly oscillating between fiction and real fact, between news and entertainment. And the fact that researchers are undecided where to place this kind of TV shows increases this instability. As might be expected, conflicting and incompatible opinions among journalists in regard to the rise of *infotainment* are certainly an interesting thing to follow and observe:

> While some hail *infotainment* as a new form of social criticism, others reject it as sensationalism. The reactionary are set within a discursive space in which news-making is perceived alternately as 'fact-finding' or 'creative invention'. On the other hand, 'objectivity' and 'completeness' rate highly as ideals in journalistic writing. (Rao, 2010: 148)

Although different scholars have expressed their opinions in regard to the utility of *infotainment* in the press today, and the results have been quite contradictory, we would like to retain a very important aspect from Pierre Leroux and Philippe Riutort, who are asking the following question: « Ces émissions conduisaient-elles à la marginalisation, voire au déclin définitif des formes traditionnelles de mise en scène télévisuelle de la politique animées par les journalistes[6]? » (Leroux and Riutort, 2013: 11)

They also argue for a relativisation of this rupture produced by these TV shows, in order to see the bigger picture in regard to this problem. Nonetheless, "media are more than simple mechanisms for disseminating information: They are complex organizations and an important social institution of society." (Littlejohn, 2002: 308)

Are we dealing with a journalism of opinion or the fact that their informative nature is slowly fading away, we are only going to include them in the entertainment area? As we shall further see, the answer is ambiguous as well, since there are innumerable types of TV shows, and each has its own particularities: "Even similar programme types (e.g. late-night comedy) can articulate the conjunction of information and entertainment in markedly different ways." (Baym, 2008: 3)

Considering these punctual and effective descriptions of this new media territory, we would like to retain its alienation from the traditional press, its relatively new *hybrid nature* and its compound character: providing both entertainment and information within one and the same TV program. Hence, we would argue for its ambivalent nature, since the two main functions we can easily identify here are *to inform* and *to seduce* at the same time:

> It is their function to amuse, entertain, and inform, and to inculcate individuals with the values, beliefs, and codes of behaviour that will integrate them into the institutional structures of the larger society. (…) (Herman and Chomsky, 1988: 257)

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6 Are these TV shows headed towards marginalisation and to a permanent decline of traditional forms of television presented by animated journalists? *(Our translation)*

In the case of the related event and the commented one, two main functions come under discussion, as Ligia Stela Florea points out. Both are strongly related to one another:

> (…) funcția de informare și cea de explicare-interpretare, pe de o parte, funcția de persuasiune și cea de captare-seducție, pe de alta. Asta înseamnă că și genurile din prima grupă (de la depeșă la breviar) comportă – chiar dacă într-o măsură mai redusă – o dimensiune explicativă, lucru absolut firesc dat fiind că discursul jurnalistic nu face doar să relateze fapte, ci încearcă să ofere și un mod de înțelegere a acestora[7]. (Florea, 2011: 100)

Since we argued in favour of the complexity of media *infotainment* in general, we are reluctant to generalize, and we shall offer instead individual responses in regard to each TV show discussed in our research paper. In the end, we would like to bring up a relevant observation by George Schwartz in regard to journalism that we believe sums up very well this vague concept:

> Jurnalismul există doar în măsura în care este capabil să transmită ceea ce interesează receptorul, ceea ce-l face să fie atent, să se implice și să ia atitudine. Tot ceea ce trece pe lângă acest *interes* al *presei* trebuie să fie considerat un eșec al presei[8]. (Schwartz, 2001: 65)

Yet, despite its inconclusive nature, we would like to retain a few aspects about *infotainment*, in general. It is nonetheless a proven fact that it is becoming a crucial phenomenon within the press and public information, since "most people cite television as their most important source of news (ibid.) even if, as we have seen, audiences for the main TV news programmes have apparently declined in recent years." (Rudin, 2002: 1) Its importance in relation to its massive audience cannot be argued against, and theoretical and methodological approaches are deeply needed to diversify studies on this topic, especially the corpus-based ones.

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7 (…) the informing function and the one aiming to explain and interpret, the persuasion function and the seduction one. That means that genres from the first group (from dispatch to breviary) contain – even if to a lower extent, an explicative dimension, which is absolutely natural considering that journalistic discourse does not just narrate events, but also tries to offer a manner to understand them. (*Our translation)*

8 Journalism exists as far as it is capable to transmit what it is of interest for the receptor, what makes him be attentive, involved and taking action. *(Our translation)*

2.8. Final Considerations

The main purpose of this chapter was to offer an overview of the idea of *genre*, in general, highly connected to the birth of *infotainment* as a main genre in discussion. Of course, observed from both a *linguistic* and a *journalistic* lens, its aim was to also provide the reader with a theoretical framework in regard to our research paper, and to develop several concepts that will prove to be extremely helpful in advancing our hypotheses. In this sense, one of the most important concepts we shall work with in the future chapters will certainly be the idea of *hybridity* in the *media area*. And due to the immense complexity in discussing, defining and describing a certain *genre*, we eagerly argued for the need of using an interdisciplinary approach in this respect. We have also attempted to touch base with the *televisual media genres*, as well as the *TV show*, which will be our main focus in the following chapters.

As we shall see in the next chapter, further theoretical concepts, as well as typologies and taxonomies will need to be developed in order to complete the theoretical background needed for our research. Therefore, the following part will discuss an important classification between *serious* and *non-serious genres*, which will serve our demonstration. The next pages will further elaborate on the main genres, terms and concepts, which represent important details in building our thesis. As expected, this opposition will help to better situate the kind of TV shows we are discussing, creating a favourable climate for proving their hybrid nature and their specificity. Nonetheless, we shall also be discussing and describing a series of genres that will interact with each other in our case studies: the *news journal* and the *news magazine* – the '*serious*' ones; the *pamphlet* and the *comedy* – the *'non-serious'* ones.

CHAPTER III.
Infotainment Variables. How Genres Mix

3.1. Introductory Remarks: *Serious* versus *Non-serious.* Distinctions

This chapter aims to offer a synthesis of the main media genres we intend to use within our further analysis. Since we agreed that hybridity represents a pertinent concept in *infotainment* today and keeping in mind the main directions of journalism that we articulated in the previous chapter, we shall further focus on the concept of *media genre* and *subgenres*. Our attempt will be to provide a distinction between '*serious*' and '*non-serious*' genres. The intention for this chapter will also be to offer a classification of news genres, as well as observing how *hybridity* is generated therein.

Starting with the first sub-chapter, we shall discuss the *serious genres*, which are the ones primarily based on the idea of informing the public. Here, we shall provide a description of the *news program* and the *news magazine*, in the attempt to further offer an analysis on how they are mixed with the *non-serious genres*. As follows, the next sub-chapter will be a synthesis of the *pamphlet* and *satire/comedy* as main *non-serious genres* we shall deal with during our analysis chapter. Finally, in our third sub-chapter we shall finish with some purposeful conclusions about everything discussed within the chapter. The essential concluding element, however, will be the apparent huge difference between the two genre categories and how they are brought together in the *infotainment* TV shows cluster. Yet, further details on how hybridity is produced will only be provided in the analysis chapter (fifth and sixth chapter), where we shall carefully investigate our case studies.

In the previous chapters, we have already recognized the tremendous transformations that the press has been undergoing. A great deal of

subjectivity, the insertion of 'spectacle' and genre mixing are just a few observations that we have agreed upon so far. Within this context, we would like to propose the distinction between *serious* and *non-serious* genres so we can offer a classification of the main genres we are planning to discuss:

> In tandem with this there seems to be an increasing gap in both the public and in journalism between the *serious* and the *non-serious*; the latter being obsessed by trivia, celebrity-dominated gossip and titillation, fed by a consumerist ideology. (Rudin, 2002: 13)

Besides this meaningful separation between *serious* and *non-serious* journalism, we would like to further present what we consider to be the foundation of this terminological differentiation, which is Searle's distinction between *serious* and *non-serious* discourse, as this will be very relevant to our further demonstration. In the excerpt below, Searle emphasizes the set of conventions clearly established when entering the world of fiction, setting some boundaries between fictional speech and figurative speech, thus exemplifying the use of the metaphor in both speeches. Now, these terms are not currently in our area of study, but the fact that he employs these terms (*serious* versus *non-serious*) is what drew our attention and encouraged us in continuing the analogy that we have made with the media discourse:

> The Distinction between ***Fictional Speech*** and ***Figurative Speech***: It is clear that just as in fictional speech semantic rules are altered or suspended in some way we have yet to analyze, so in figurative speech semantic rules are altered or suspended in some way. But it is equally clear that what happens in fictional speech is quite different from and independent of figures of speech. A metaphor can occur as much in a work of nonfiction as in a work of fiction. Just to have some jargon to work with, let us say that metaphorical uses of expressions are "nonliteral" and fictional utterances are "non-serious." To avoid one obvious sort of misunderstanding, this jargon is not meant to imply that writing a fictional novel or poem is not a serious activity, but rather that, for example, if the author of a novel tells us that it is raining outside he isn't seriously committed to the view that it is at the time of writing actually raining outside. It is in this sense that fiction is non-serious. (Searle, 1975: 320-321)

Hence, it is essential to reinterpret these terms. Seen from this aspect, we shall also understand by *serious discourse* everything that has a foundation

in real life, being concrete and verifiable, while *non-serious* discourse will be primarily based on fiction.

Exactly as our TV shows will later prove, "what distinguishes fiction from lies is the existence of a separate set of conventions which enables the author to go through the motions of making statements which he knows to be not true even though he has no intention to deceive". (Searle, 1975: 326) As our demonstration will later prove, we believe the example given by Searle of dramatic texts is very similar to our TV shows, "as it is not so much the author who is doing the pretending but the characters in the actual performance" (Searle, 1975: 326). Hence, we can argue that the opinions argued within the TV shows do not necessarily pertain to the presenter himself, as we mostly deal with a show featuring non-serious discourse.

> (…) That is, the text of the play will consist of some pseudo assertions, but it will for the most part consist of a series of serious directions to the actors as to how they are to pretend to make assertions and to perform other actions. The actor pretends to be someone other than he actually is, and he pretends to perform the speech acts and other acts of that character. The playwright represents the actual and pretended actions and the speeches of the actors, but the playwright's performance in writing the text of the play is rather like writing a recipe for pretense than engaging in a form of pretense itself. A fictional story is a pretended representation of a state of affairs; but a play, that is, a play as performed, is not a pretended representation of a state of affairs but the pretended state of affairs itself, the actors pretend to be the characters. In that sense the author of the play is not in general pretending to make assertions; he is giving directions as to how to enact a pretense which the actors then follow. (Searle, 1975: 326)

Within this theoretical context provided, Rudin and Searle enable us to better understand the divide between *serious* and *non-serious.* We have discussed in the previous chapters the mixture between *information* and *entertainment* that underlie the concept of *infotainment*. Based on Searle's differentiation between the terms, we shall start by associating the *serious discourse* with the concept of real-life verifiable *information*, and the *non-serious discourse* with the *entertainment* one, based on a fiction to which the viewers commit. Moving forward to the next sub-chapter, we shall present another terminological pair which will prove to be essential to our thesis: *serious versus non-serious discourse.*

3.2. *Serious* Genres – Definitions and Categories

To begin with, we shall understand by '*serious genres'* everything that is 'hard news' and *non-serious genres* will be defined as "light, entertaining and about relatively obscure matters" (Rudin, 8: 2002).

In discussing serious genres, we would like to highlight some key-notions in order to offer a bigger picture in regard to the distinction that we propose. Therefore, some of the defining terms when discussing serious journalism are *objectivity*, *credibility*, and *public interest*, as main categories to work with in our analysis. Furthermore, we would like to revisit the dichotomy proposed by the press today between the two main functions we have identified so far*: to inform* and *to seduce*. Without a doubt, the defining function of *serious journalism* is the *informative* one:

> La fonction principale des médias est de transmettre l'information. Mais celle-ci peut orienter les lecteurs vers divers domaines de connaissance. Chaque journaliste manie et structure ce genre d'information à sa propre façon. (…), les médias peuvent altérer le discours scientifique par un maniement inattentif et inapproprié de l'information[1]. (Florea, 2011: 98)

As we have already mentioned, one of the defining terms in relation to serious journalism, and implicitly to serious genres, would be *objectivity*, which comes hand in hand with *credibility*. We consider these two characteristics to be indispensable for preparing responsible and qualitative journalism, as well as extremely relevant in analysing our case studies. Defining objectivity diachronically would certainly be impossible here, since its etymology has a very long history. In this sense, Cristian Florin Popescu argues that it is an ethical and professional value, inherent to the journalism meant to inform ('serious journalism'). (Popescu, 2002: 242)

Moreover, one of the definitions in regard to *credibility* is offered by Alina Căprioară, who states that by means of credibility we can distinguish

[1] The main function of the media is to transmit information. But they can also guide readers to various areas of knowledge. Each journalist handles and structures this kind of information in his or her own way. (...), the media can alter the scientific discourse by an inattentive and inappropriate handling of the information. (*Our translation)*

the quality of a certain statement as being either true or false. Definitely, this is a defining attribute in the media area, showing the audience's trust in a certain journalist or media institution. At the level of content, *credibility* is almost synonymous with *objectivity*. On the other hand, at the level of form, we can discuss *credibility* in relation to *rationality* (Căprioară, 2009: 29), and Sultana Craia offers a punctual definition in this respect:

> *Credibilitatea* este calitatea unei surse de informare, a unui material de presă ori a unei persoane publice de a inspira convingerea că este demn de încredere, că afirmă adevărul, că poate fi crezut/crezută. Se construiește în timp, prin verificarea adevărurilor difuzate și reprezintă o componentă a autorității sursei/instituției/persoanei[2]. (Craia, 2008: 66)

We truly believe these two terms are vital in defining serious *journalism* as they are the inherently defining elements in any 'serious genre' as well. They go hand in hand, and we believe that *objectivity* represents the first and foremost condition in achieving credibility when it comes to the audience:

> The question of trust remains crucial here: if the public don't believe what they read, see and hear from the journalistic media, then the whole basis of journalism would seem to be undermined. (…), for journalist' credibility is everything. (Rudin, 2002: 4)

Despite the huge importance we assign to *objectivity* and *credibility* when discussing media, we agree with Alina Căprioară that the journalistic discourse is rooted in a very conflictual environment, under a great deal of political and economic influences, thus involving much more than public interest when it comes to publishing a certain material. (Căprioară, 2009: 30)

Therefore, we certainly sustain the need for objectivity and credibility in the media area, but we agree that reaching for maximum objectivity would be utopian and rather useless:

> Mass communication involves the dissemination of information and influence in society through media and interpersonal channels. It is an integral

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[2] Credibility is the quality of an information source, a press article or a public figure to inspire trustworthiness, by asserting the truth and the belief that it can be trusted. It takes time to be built, by fact-checking disseminated truths and constitutes a defining element of respectability in regard to the authority of the source/institution/individual. (*Our translation)*

> part of culture and is inseparable from other large-scale social institutions. Media forms like television, film, and print – as well as media content – affect our ways of thinking and seeing the world. (Littlejohn, 2002: 326)

Furthermore, in our case studies, we will put forward the main *serious genres* we are dealing with in the TV shows that we are proposing for analysis: the *news program* and the *televisual news magazine*. These are the two main media genres we shall attempt to offer a perspective upon, in order to further see the manner in which they were hybridized.

3.2.1. First Degree Information and the News Program

One of the first definitions for news that we would like to start with pertains to a Romanian researcher, Sultana Craia, who frames the *news program* within a relatively small-size genre, consisting of essential information in regard to a certain event (*what* happened, *who* was involved, maybe even *how* or *why*) (Craia, 2008: 176). Alina Căprioară, on the other hand, defines the *news* as a genre presenting the daily reality concerning important events, significant or unusual (Căprioară, 2009: 63), while Cristian Florin Popescu discusses some of the crucial characteristics that *news* must have: *conflict*, *violence*, *danger* against the community or presenting the *exceptional*. (Popescu, 2002: 338) These characteristics remain truly relevant when it comes to TV news as well, since the presence of *drama*, the *spectacular* and the *unusual* are defining terms in television: "The usual definition of news is something that is 'new, interesting and true'. But that definition is not sufficient to categorize journalism and becomes progressively more problematic". (Rudin, 2002: 5)

Hence, we would like to bear in mind a fundamental particularity when discussion news, which is the *public interest event* and presenting some valuable essential events, relevant at local/national/international level:

> Despite the explicit concern with people and their activities, the recurring subjects of the news are *nation* and *society* – their persistence, cohesion, and the conflicts and divisions threatening their cohesion. Strictly speaking the *news* is principally about the *nation*, with what sociologists call society reported in ''soft'' news, or features, both on television and in the magazines' back on the book section. (Herbert, 2004: 19)

A brief and concise definition in regard to the word *event* is offered by Cristian Florin Popescu, describing it "as the significant fact at a social level, the one which influences the existence of a large number of people" (Popescu, 2002: 130, our translation). We would like to bear in mind this definition in relation to the definition of news and news magazine.

Here, a new concept appears to be necessary to be explained: *the public interest*. We retain Sultana Craia's opinion which is in accordance with Monitorul Oficial XIII, NR. 663/2.10.2001:

> (…) informația de interes public este orice informație care privește activitățile unei autorități publice sau instituții publice, indiferent de suportul ori de forma sau de modul de exprimare a informației, prin autoritățile publice înțelegându-se orice autoritate, instituție sau regie autonomă care utilizează resurse financiare publice[3]." (…) (Craia, 2008: 111-112)

Various classifications have been made in regard to news, but we will only retain the distinction between *soft* and *hard news* we have already explained, since a significant part of our corpus falls into the category of the former: "a news genre, not necessarily of actuality, lacking importance and referring to events and/or minor phenomena, more or less emotional" […] (Craia, 2008: 172, our translation).

According to the theoretical frame we provided so far in regard to the *public interest event*, we consider that the public represents a very important element in selecting the information proposed by the journalists within a *news program*, since "journalists often say that the *news* ought to be about individuals rather than groups or social processes; and by and large, they achieve their aim" (Herbert, 2004: 8)

Another pertinent description of what we would call a news program is given by Mirela Lazăr, who insists upon its elusory nature of neutrality, lacking the defined presence of the journalist within the discourse. (Lazăr, 2008: 43)

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[3] Public information is any information regarding the activities of public authorities or public institutions, irrespective of the medium, form or the modality of expressing the information; "we understand by public authorities any authority, institution or autonomous organization using public financial resources". (*Our translation)*

Therefore, the interest of the audience presupposes the assembly of economic, social, political and cultural phenomena that can have consequences in the private area of individuals. (Căprioară, 2009: 43)

> Even so, why is it that only a tiny fraction of the billions of events that happen in the world each day that might pass the basic criteria – and would certainly be 'new' and 'interesting' to at least the direct participants in the 'story' – do not make into local media, with even fewer making it into national and international media? (…) (Rudin, 2002:6)

In this sense, Cristian Florin Popescu discusses the existence of a certain 'social responsibility' of the press (Popescu, 2002: 336) which would ensure a certain degree of objectivity and rationality in relation to the information presented. Thus, the press should be responsible of one of the most basic needs within a growing society: to offer valuable information (Schwartz, 2001: 95). On that account, we agree with Luminița Roșca when comparing the relationship between the citizen and mass-media with a contractual relationship (of course, symbolically speaking). In other words, the reader or the televiewer, in our case, pays a certain amount of money (for monthly cable or the daily written press), and the journalist engages to provide worthy and valuable information, in an objective and concise manner. (Roșca, 2010: 20)

3.2.2. Second Degree Information and the Televisual News Magazine

A very complex definition of the news magazine, as well as a bigger picture of what this media genre really means is given by Cristian Florin Popescu in *Dicționar explicativ de jurnalism, relații publice și publicitate.* We, therefore, find out that the news magazine represents:

> un text publicistic în ziar sau la radio (uneori și la televiziune) prin care se inventariază conținutul presei din ziua respectivă. Revista presei se poate organiza în jurul evenimentelor, a personalităților, a temelor/ atitudinilor editorialiștilor etc[4]. (Popescu, 2002: 342)

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[4] a text in the newspaper or on the radio (and sometimes on television), which is an inventory of the press contents of the day. The news magazine can be organized around events, personalities, themes / attitudes publishers. *(Our translation)*

Another valuable and relevant observation is also made by Sultana Craia, characterizing the news magazine as:

> (…) o comunicare de grad secund, scrisă, tipărită sau orală (în radio), constând în selectarea, organizarea și semnalarea informațiilor importante din presă, pentru o informare generală sau specializată. Presupune selecție, ierarhizare și redactare competentă. Se folosește în activitatea de informare mediatică și în aceea de Relații Publice[5] (Craia, 2008: 162).

Its characteristics have also been discussed by a series of professional authors, from among which we would like to retain the opinion of Cristina Coman, asserting that a news magazine has to be made by someone who knows very well the mass-media system and the journalistic world. It also involved knowing periodicals and TV channels. (Coman, 2000: 170).

In managing and creating a news magazine certain rules are needed, and rigor is undoubtedly one of them, since this genre represents a powerful and highly important instrument for informing the citizen, which mustn't be treated superficially (Coman, 2000: 172).

In terms of the definitions we revealed so far, we consider that one of the essential particularities of the news magazine is represented by the *objectivity* with which the daily events are transmitted to the public. What is more, responsible use and knowledge of the publications one needs to quote represents another elementary condition for a qualitative news magazine, as well as a certain balance in terms of the information transmitted. We, again, subscribe to the opinion of Jeanne Bordeau that the selection of the information given to the public must be made according to certain standards, such as the cultural background of the client (Bordeau, 2008: 2). However, we would like to also consider a definition offered by Jeanne Bordeau from which we shall retain the *informative* character of the news magazine, as well as its *analytical* nature. Contrary to the definition offered by Cristian Florin Popescu, we can easily see here that:

> La revue de presse, c'est un criblage analytique des médias, qui permet de s'informer sur un thème, un sujet, un secteur. Elle s'est désormais

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[5] A second degree communication, written, printed or oral (in radio), consisting in selecting, organizing and reporting important information in the press for the sake of informing in a general or more specialized manner. It involves selecting, prioritizing and editing skills. It is used in briefing the media and the area of Public Relations. *(Our translation)*

> élargie: elle peut aussi permettre à l'attaché de presse de nourrir sa propre culture sur un média, une radio, un journal (…). Le criblage, l'écoute et le suivi quotidien de la presse écrite et audiovisuelle sont le cœur, la source et la matière vive avec laquelle travaille l'attaché de presse[6]. (Bordeau, 2008: 1)

It is in this regard that Jeanne Bordeau makes another observation that we consider relevant within our research area: « On a trop souvent tendance à réduire la veille quotidienne à la recherche et au classement des articles, reportages et interviews qui portent sur l'entreprise, ses porte-parole, ses marques, ses produits » (…) (Bordeau, 2008 : 2), pointing out the need for an *interpretative* side of the news magazine as well[7].

After the television started to conquer the public, the news magazine also adapted to the new technology by means of some new broadcasts, meant to accomplish a review of all daily press events. We would like to retain in this sense the definition of broadcast/emission offered by Sultana Craia as mass communication offered under a certain form, following a certain schedule and having a certain purpose (informative, cultural, educational or otherwise); it may involve a producer, presenter and possible guests (Craia, 2008: 85).

Therefore, once the television appeared, the news magazine was determined to adapt its information and to present it within an audio-visual frame (Ghițulescu, Coman, 2000: 220). Still, objectivity remained a fundamental principle.

Another basic principle is maintaining a certain balance between the indispensable objectivity and the inevitable subjectivity we were discussing in the previous chapter. Thus, we would argue a certain level of subjectivity is necessary in order to discover, understand and transmit the event. But despite the impossibility of avoiding the principle of objectivity when

[6] The press review is an analytical screening of the media, which makes it possible to learn about a topic, a subject, a sector. It has now been expanded: it can also enable the press officer to transmit his own culture on a medium, radio, newspaper (...). Screening, listening and daily monitoring of the print and audiovisual media are the heart, the source and the lively material used by the press officer. *(Our translation)*

[7] A very pertinent example of this pure genre is accurately represented by Radio France Internationale (RFI) Romania in its daily morning routine (8:20 am) introducing the international news magazine. Here, even the reporter is punctually emphasizing that there is no interpretation made when presenting this news.

discussing the news magazine, we would still argue that this genre is somewhere at the border between an informative type of journalism and one having as its main function the interpretative one, since a certain amount of subjectivity is clearly needed when selecting, clarifying, explaining and analyzing the information provided in a news magazine.

One of the basic characteristics of the news magazine is taking over and reporting certain information in the press, which transforms it into a *reported speech*, an intermediate one. (Căprioară, 2009: 15)

The identity of the news magazine as a media genre implicitly builds itself as *reported speech*, intended for the public. What is left to see is to what extent this type of text responds to the needs of the public and what would be the cases in which genre mixing becomes more attractive for the public. What is more, we subscribe to Laurence Rosier's opinion, according to whom the complexity of the reported speech is enormous, and goes far beyond the grammatical level, since it keeps sight of the rhetorical part (including the figures of speech), as well as the authority and the quoting party (Rosier, 1999: 25). From a linguistic standpoint, this element will be highly valuable within our analysis chapter, as we shall further see.

To conclude, we would like to mention that despite the antithetic opinions of various scholars with respect to the news magazine, certain objectivity in presenting the daily news still remains fundamentally important in defining this genre. Although some of the authors argue in favour of an informative character only (Popescu, 2002), while the others insist upon its inevitable analytical and interpretative side in selecting the news (Bordeau, 2008), a significant degree of objectivity is still defining for this genre. Especially compared to other genres in which *subjectivity* is clearly prevailing.

3.3. *Non-Serious* Genres – Definitions and Categories

Alongside journalistic materials, mass-media also delivers culture and entertainment to the audience. The main convention, however, is that this kind of media products are based on *fiction*, rather than on *reality*. Story-

telling and creativity are much emphasized, as well as the creation of some fictional worlds, with their own rules. (Radu, 2015: 24)

Before going into the theory of fiction and story-telling, we would like to make some observations about *entertainment*, since this is going to be the key-term whenever discussing the non-serious genres, in our understanding of the term:

> At this juncture, most television entertainment is "passive". The notion of passivity in television viewing is misleading. Any entertainment must engage the audience; the viewer is involved to the extent of willingly suspending disbelief in fictional material, even when the stimulus is a small flat television screen. It might be said that "escape" television should develop the viewer to the degree she or he is lost in the story. This may also be true of some news and public affairs programming, where the viewer is not so much cognizant of the currency of the information but is involved in the affective dimensions of the stories being told. (Baldwin, Mcvoy and Steinfield, 1996: 132)

Consequently, one of the main concepts that would go hand in hand with the idea of *entertainment* would undoubtedly be *subjectivity* as well as *interpretation*, in a perfect dichotomy with the *serious genres* we presented in the previous sub-chapter, where *objectivity* prevails. Another outstanding idea is the dichotomy between *information* and *entertainment* with respect to the distinct effects they both have upon the public. While the objectivity used in the *serious* genres is meant to inform, the *subjectivity* pertaining to the *non-serious* genres involves entertaining and amusing the audience by interpreting reality rather than presenting it as such.

One of the reasons why *entertainment* became such a significant part of journalism today is certainly also given by the commercial side of journalism, more and more active in the last couple of years.

As we have already agreed that *spontaneity*, *emotion* and *subjectivity* represent some powerful notions in the current media area, all three of them leading journalism towards the idea of *spectacle* and *fiction,* we would like to emphasize once again that the main risk is losing the classical features of journalism, as *impartiality*, *neutrality* and *objectivity* are strongly fading away. (Lazăr, 2008: 17)

Another important mention to be made here is the relevance of polemics within the entertaining type of discourse. Polemics represents a certain kind of rhetorics based on a confrontation of ideas with respect to a topic. Since it's based on the idea of spectacle and public debate, polemics is hence an important aspect within the televisual shows in discussion. Its merits rely on bringing to light and to the public's attention ideas and concepts worth debating.

We also emphasize here the opinion of Alina Căprioară, according to whom a certain balance is needed when discussing information and interpretation in a media context. She argues that a separation between the actual presentation and the interpretation of the event is highly necessary, so that the audience will not confuse the information with its interpretation. (Căprioară, 2009: 34) We appreciate the author's desires to keep this dichotomy alive, however we argue for the impossibility to maintain this separation of the highest standards.

We consider that *subjectivity* is welcomed within the press, as long as the ratio between subjectivity and objectivity is rigorously established by the journalist who offers the information. Therefore, supporting the idea of a relative objectivity within the journalistic discourse, we can conclude that:

> Textul jurnalistic nu se mărginește doar la prezentarea unor fapte reale, în corespondență cu acea realitate, ci are și rolul de a comenta evenimentele din *spațiul public*, oferind explicații și interpretări.[8] (Căprioară, 2009: 34)

Before moving on, it is crucial to remember Searle's basic distinction in terms of the *seriousness* versus *non-seriousness* of discourse. While real-life information and objectivity are two core ideas when discussion about serious discourse, fiction will prevail in the case of non-serious discourse. We have argued that *entertainment* involves a certain connection with the audience that is necessary so that its effect upon the public could be visible. We have also spoken about the presence of a certain convention between the presenter and his spectators when discussing *fictional/non-serious genre.* These ideas will prove to be highly relevant for our research, especially for the following two-chapters that will explain this relation between audience

[8] The journalistic text is not restricted only to presenting facts in correspondence with reality, but it also has the role to comment on events in the public sphere, offering explanations and interpretations. *(Our translation)*

and entertainer, correlating the notions of *acting* and *fiction* when speaking about *entertainment.*

Hereinafter, we shall be presenting two of what we consider *non-serious genres* as well as powerful expressions of *entertainment*: one is *comedy,* which comes hand in hand with the effect of *humour*, and the other one is *pamphlet,* which is always accompanied by a high degree of *irony*. There is no doubt that *entertainment* has a larger coverage in terms of contiguous *non-serious genres*. However, these two will later become the two representative terms when speaking about non-seriousness within our analyses.

3.3.1. Comedy and Humour

Since "humour and laughter have long been recognized as central to the human condition" (Wilkins, 2009:349), we would like to emphasize a few punctual observations with respect to *comic* and *humour* (a central part in this kind of TV shows) before moving to defining and describing the *comedy news/programme*. By being a "major element of this section of the programme, and systematically registered by the participants through their smiles and laughter" (Fairclough, 1995: 171), *humour* is:

> a performative pragmatic accomplishment involving a wide range of communication skills including, but not exclusively involving, language, gesture, the preservation of visual imagery, and situation management. (…) (Duranti, 2001: 98)

Nonetheless, one of the first opinions that shaped the social role of humour in a theoretical background was certainly Bergson, and we therefore consider the following assertion highly relevant:

> Pour comprendre le rire, il faut le replacer dans son milieu naturel, qui est la société; il faut surtout en déterminer la fonction utile, qui est une fonction sociale. Telle sera, disons-le dès maintenant, l'idée directrice de toutes nos recherches (…). Le rire doit avoir une signification sociale[9]. (Bergson, 1900:12)

[9] To understand laughter, it must be placed in its natural environment, which is society; It is above all necessary to determine its useful function, which is the social one . This, we may say, will be the guiding idea of all our researches (…). Laughter must have a social meaning. *(Our translation)*

Because humour has been widely discussed in various fields and theoretical frameworks, we would like to also bring up another relevant definition of this type of *discourse* offered in the context of relevance theory (RT):

> In short, humorous discourses involve specific interpretive paths favored by the retrieval from the context of assumptions related to the communicator's communicative strategies. Within an RT framework, the hearer interprets utterances, assuming that a set of assumptions ostensibly communicated provides a good balance of cognitive effects in exchange for the effort which their processing demands, and that this set of assumptions is the one that the speaker presumably intended to communicate. (Yus, 2003: 1300)

Its complexity is undeniable, and of the fundamental rules found at the grounds of it is the permanent communication with the audience, depending on an equal cooperative participation of actor and audience (Duranti, 2001: 98). Thus, in order to appreciate *humour*, the audience must understand the joke behind it and they must be "capable of analysing the cognitive frames presented by the actor and following the process of the creation of the humour" (Duranti, 2001: 98). We shall retain some very punctual observations in this regard, pertaining to Franciso Yus:

> Rather, the responsibility for the enjoyment of humor is the addressee's and requires a context-bound interaction between particular cognitive environments and the skilled humourist who manages to predict relevance-seeking cognitive operations in the addressee's mind (Yus, 2003: 1327).

Julia Wilkins points out: "Laughter serves many functions essential to human survival – a bonding function, a peace-making function, and a health-boosting function" (Wilkins, 2009: 349). By means of improvisation and humour, laughter becomes a defining element with a higher importance in culturally building a nation, as Fracisco Yus emphasizes:

> Laughter is, perhaps, the most evident signal of mutual cultural awareness in stand-up comedy, providing a direct insight on the cultural quality of their representations. In this re-shaping of the audience's attitude towards representations, culture is spread in a virus-like way, bringing out the collective in the individual. (Yus, 2003: 4)

We would like to emphasize here that most of the TV Shows in discussion deal with a *communicative convention* that involves humour. In

some cases, it is explicitly mentioned (some shows autodefine themselves as being *comedy shows* or *pamphlets*); while the others emphasize just an implicit convention simply by the humour techniques used within the broadcast. Here, the opinion of Julia Wilkins also become highly relevant, as it emphasizes the strong social relation that can be built by humour and implicitly by laughter:

> Laughter is a method of communication that promotes affiliative and cooperative behavior, and antiphonal laughter – laughter that co-occurs or immediately follows that of a social partner – specifically, has the potential to reinforce mutually pleasurable experiences. (Wilkins, 2009: 353)

In proving the bonding function of laughter within society, we would like to also retain the opinion of Henri Bergson, emphasizing the huge role played by the spectators in the creation of humour. He argues that spectators are embedded in the magic of humour and its intimacy, and this is certainly a considerable source of humour. (Bergson, 1900: 15)

Besides, another consonant opinion on the matter is offered by Rodica Zafiu in *Evaluarea umorului verbal*[10]. Within this very brief but still concise and comprehensive study, Zafiu identifies three main humour types, which we shall later build our line of reasoning on:

> Principalele tipuri diferite de umor verbal aplică unor nivele lingvistice diferite mecanismul cognitiv fundamental al disjuncției. Se poate astfel vorbi de:
>
> a. Disjuncția scenariilor (un fel de ”comic de situație”, frecvent în formele umoristice scurte: bancuri, anecdote etc);
> b. Disjuncția semnificațiilor (în jocul de cuvinte);
> c. Disjuncția contextelor stilistice (în comicul de registru). (Zafiu, 2007: 500)[11]

On the strength of this classification, our analysis will also determine and further detail all these humour types, as all of them will find a place

[10] The Evaluation of the Verbal Humour;

[11] The main verbal humour types applies the fundamental mechanism of disjunction to various linguistic levels. We may talk about:

a. The disjunction of scripts (a sort of a “comic situation”, frequent within the short humorous forms: jokes, anecdotes etc.;

b. The disjunction of meaning (in puns);

c. The disjunction of stylistic contexts (register type of comic) (*Our translation)*

within our inquiry. As the next chapters will show, the ridicule, *irony*, minimization by comparison, puns or jokes – they are all part of the vast field of humour encompassed within these TV shows discussed here.

3.3.2. Pamphlet and Irony

As we shall further see within the analysis chapter, *pamphlet* represents a defining key element when discussing *infotainment* shows, and this is because it is extremely present in most of our shows. We shall therefore start this brief chapter by offering a definition of the *pamphlet* as a *genre*:

> PAMFLET (fr. pamphlet, engl. pamphlet – alterarea numelui propriu dintr-o comedie latină, Pamphilus seu de Amore, din secolul XII; sau din grecescul pan = „tot” și phlego = „a arde”). Mică broșură satirică; scriere de mici dimensiuni atacând violent o persoană, un regim, instituții etc. Poate fi în proză ori în versuri[12]. (Petraș, 1996: 289).

We would like to retain in this sense the satirical character of this genre, and the fact that it is based on violently attacking a person or a certain regime. The definition offered by the Columbia Encyclopaedia states the same main particularity: “The pamphlet gained popularity as an instrument of religious or political controversy, giving the author and reader full benefit of freedom of the press”. (The Columbia Encyclopedia, 6th ed. 2016. Encyclopedia.com. 4 Aug. 2016[13])

Of the most important elements when discussing *pamphlet* as a *genre* is the presence of *irony*. While irony is strongly connected to humour from various aspects, we believe it is essential for our thesis to offer a contrasting definition of the two terms. An important distinction between *irony* and *humour* are also made by Attardo who states the following:

> The relationship between irony and humor is subtle. Quite clearly, irony and humor intersect, since there are cases of humorous irony. Also, quite obviously, there are cases of humor which are not ironical. Less

[12] Alteration of a proper name from a Latin comedy, Pamphilus seu de Amore, from the twelfth century; or from the Greek pan = “all” and phlego = “burn”). A satirical short pamphlet; relatively small writing violently attacking a person, rules, institutions etc. It can be in prose or verse. *(Our translation)*

[13] http://www.encyclopedia.com/topic/pamphlet.aspx

> obviously, but again quite clearly, there are cases of irony which are not (perceived as) humorous. In other words, humor and irony overlap significantly, but are distinct. (Attardo, 2001: 122)

Remaining in the same area of the *irony-humour* relation, Alain Rabatel makes some nuanced observations in regard to the differences between *irony* and *humour* that we believe deserve our attention, stating that the ironist excludes himself from the communicative act in order to judge, while the humorist includes himself in the circle of criticism. (Rabatel, 2012: 69). He makes his distinction even more obvious in the following excerpt, stating that the verb *to judge* is more likely to pertain to the ironist, while the humorist is more inclined for the verb *to criticize*:

> La distinction ironie vs. humour sous l'angle d'une position clivante ou non revient à dire que l'ironiste se met en extériorité pour juger, tandis que l'humoriste s'inclut dans le cercle de la critique. On peut aussi appréhender le clivage à partir de la distinction autre que soi (hétéro-dialogisme) et autre de soi (auto-dialogisme)[14]. (Rabatel, 2012: 71)

We subscribe to the opinion of Sultana Craia, according to whom irony in excess can easily become tasteless. As we shall see in the following pages, there are a few TV shows that succeed in surpassing the definition we emphasized in the previous lines. Hence, we would like to introduce a new category going beyond the idea of *irony – mockery (zeflemea)*:

> Zeflemeaua apare odată cu manifestarea categoriei estetice a caraghiosului. Zeflemeaua e o înțepătură, parodiere de multe ori aspră, oricum descalificantă. Ea poate fi distrugătoare sau mai atenuantă, în funcție de virulența mesajului transmis[15]. (Pop, Duma & Pașcalău 2011: 208)

We would like to emphasize the fact that a large number of Romanian TV shows we shall later discuss are very much based on this phenomenon, and we therefore consider it to be relevant to point out a few more things about it.

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[14] From the point of view of a divide or not, the distinction irony vs. humour is equivalent to saying that the *ridiculer* puts himself out to judge, while the comedian enters the circle of criticism. One can also understand the divide starting from the distinction other than self (hetero-dialogism) and other self (self-dialogism). (Our translation)

[15] Mockery occurs with the emergence of ridiculous as an aesthetic category. Ridicule is a stinging parody often rough and disqualifying. It can be destructive or more delicate, depending on how violent is the message sent. *(Our translation)*

In relation to *irony*, which is also characteristic to literary genres, and contains high degrees of subtlety and ambiguity, *mockery* is rather a spontaneous discursive manifestation, particularly found in the oral discourse (Pop, Duma & Pașcalău 2011: 13). This analysis points out some punctual aspects of the Romanian talking style, stating that mockery is certainly an important characteristic. Thus, by analogy, we believe his study is also applicable to the media area, as our analyses will surely prove that a consistent number of Romanian journalists are using this technique in order to attract their audience. Notwithstanding, one of our next chapters will largely detail this specificity in the Romanian way of talking as well as other particularities of the Romanian discourse, in general.

As a fundamental concluding remark to this sub-chapter, it is important to highlight that all these categories and definitions are elusive and sometimes even interchangeable. As much as we would like to define *irony* and *humour* in a divergent manner, they often converge when applied within a certain discourse. Hence, our analyses have mostly identified the two sides of *infotainment* (*informative* and *entertaining*), together with their discursive extensions. In an attempt to point out the *serious discourse*, we will emphasize within our analyses the presence of *information*, *objectivity, powerful argumentation* and the insertion of *serious genres* (news programme, news magazine, editorial), while the *non-serious discourse* will stand out through the usage of *subjectivity*, *thematic digressions*, as well as several categories pertaining to *humour* (*jokes, imitations, false dialogues, fictional discourse, comparisons, exaggerations, regional discoursive styles, etc.).*

3.4. *Infotainment*: Towards a New Genre Scheme?

We have already argued that *hybridity* is an important matter to consider in our research project. An interesting meeting point of all the programmes observed is that they seem to encompass both the attributes of *serious* and *non-serious genres*. Therefore, this sub-chapter represents an attempt in addressing this dialogue genre in order to establish and evaluate to what extent these characteristics are still present in the TV shows we are

dealing with. The hypothesis that most newscasters redefine *infotainment* in their own terms is another interesting matter to consider.

In this sense, we are going to deal with new categories that must be observed and analysed as new genres, related to a great extent to the *prototype of infotainment.* Within this context, of course, the next question arises: "Why is a particular text-genre written the way it is? It takes as its key characteristic feature the communicative purpose that gives a particular text-genre its meaningful and yet typical cognitive structure." (Bhatia, 1993: foreword) This brings us to the assumption that *genre analysis* is one of the most important theoretical tools that has helped our research grow and develop:

> *Genre analysis* as an insightful and thick description of academic and professional texts has become a powerful and useful tool to arrive at significant form-function correlations which can be utilized for a number of applied linguistic purposes. (…) (Bhatia, 1993: 11)

Yet, when it comes to analysing unfamiliar hybrid genres, difficulties may be encountered. Although a wide variety of texts have been written on the topic of *infotainment*, and we can hardly call it an unfamiliar genre, very few of these texts follow the perspective of genre-formation or use *genre analysis* and *text linguistics* as tools when investigating. Our study has no intention to be exhaustive concerning this topic, however its purpose is rather to highlight some punctual instances of *infotainment* that we found and can prove, based on our corpus. It is essential to point out that the shows we shall further discuss do not offer a full coverage of the macro-genre of *infotainment.* Even our title emphasizes that these shows are just some variables of *infotainment.* However, according to the theoretical boundaries we have offered and the definitions we have highlighted, the shows in discussion do fall under the auspices of *infotainment*. Taking all these into consideration, we consider extremely relevant to mention that we shall use the criteria shown below as a main guideline in analysing the TV shows under discussion. Even if not all the elements below are applicable to every single of our analyses, it is safe to say that we have used the elements below as the main direction of analysis, focusing and emphasizing the most relevant ideas, according to each case.

Hence, in order to analyse the *infotainment variables* we have chosen for our corpus, we have taken into consideration the following:

1. Placing the given genre-text in a situational context
   - Looking at one's prior experience, the internal clues in the text and the encyclopedic knowledge of the world that one already has.
2. Surveying existing literature
   - Linguistic analysis of the genre/variety in question or other related or similar genres/varieties;
   - Tools, methods or theories of linguistic discourse genre analysis which might be relevant to this situation.
3. Refining the situational/ contextual analysis
   - Defining the speaker/writer of the text, the audience, their relationship and their goals;
   - Defining the historical, socio-cultural, philosophic and/or occupational placement of the community in which the discourse takes place;
   - Identifying the network of surrounding texts and linguistic traditions that form the background to this particular genre-text;
   - Identifying the topic/subject/extra-textual reality which the text is trying to represent, change or use and the relationship of the text to that reality.
4. Selecting corpus
5. Studying the institutional context
   - The system and/or methodology in which the genre is used and the rules and conventions that govern the use of language in such institutional settings.
6. Levels of linguistic analysis
   - Lexico-grammatical features;
   - Text-patterning or textualization;
   - Structural interpretation of the text-genre (preferred ways of communicating intentions in specific areas of inquiry).
7. Specialist information in genre analysis. (Bhatia, 1993: 16)

The first point mentioned here is related to *placing the text in a situational context*. By simply analysing a precise excerpt of each broadcast, we believe we have already fulfilled the expectations required by this first step, as we consider this contextual framework highly relevant. With relation to *surveying existing literature*, we emphasize the fact that we have attempted to consult a considerable part of the innumerable studies in the journalistic field. These first thee chapters of our study validate this assertion. However, when it comes to textual linguistics and genre analysis, we are not aware of

any study conducted so far that measures the degree of *information* versus *entertainment* within the *infotainment TV shows*. By refining the situational/contextual analysis we refer to the corpus description we have widely allocated to each of our TV shows in the fifth chapter of our research, point 4.4. We have accurately described the purpose of the TV shows, the presenters, the goals and the relationship they establish with the audience, as well as their main focus, topics and their connection to the present media reality. The next step described by Bhatia is the corpus selection we have obviously accomplished (see the Appendix for further information). The patterns we have followed in doing so will be stated in Chapter 4 where we have discussed the basic principles of our corpus selection. When it comes to the institutional context in which these TV shows are projected, we believe the details encompassed within our analysis will further enlighten us in this sense. Next, we will deal with levels of linguistic analysis which for us will be divided into two extensive sides of our research: *serious versus non-serious elements*. Here, we will survey the various components of these two discourse types, both in terms of lexico-grammatical features and text-patterning.

In order to better understand the hierarchy that we propose in the media context discussed, we have elaborated the following chart (Fig. 1), in which we have tried to demonstrate that the *infotainment TV show as macro genre* has slowly infiltrated the *serious genres* (initially based on informing the public only). The shift towards *infotainment* undergone by journalism is very much based on the process of hybridization we shall further detail in each of the cases presented.

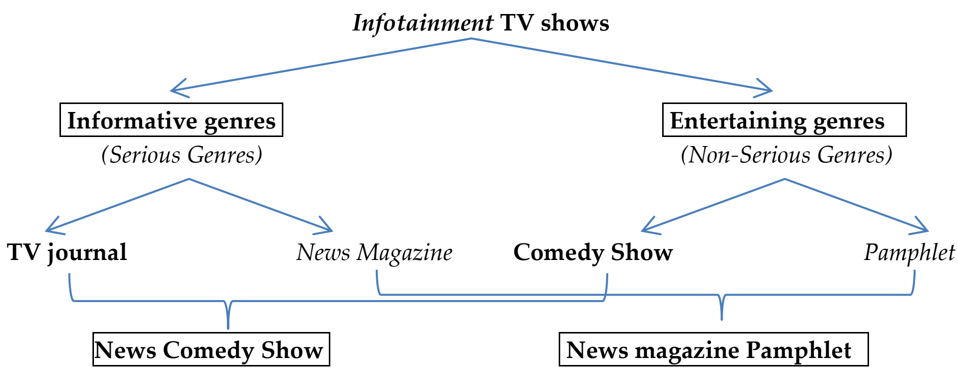


Fig. 1. *Televisual Genres*

3.5. Final considerations

We have argued so far that the *media* area has suffered enormous changes in the last couple of years, that *hybridity* has constituted an important step in the creation of new media genres, and that *spectacle* has started to be a very active element in press today. We subscribe to the idea according to which "ratings pressure, institutional change, and new viewing habits are changing the experience for the industry and audiences alike" (Mc. Gown, 2005: 136). Today, "media as an institution of entertainment" (Fairclough, 1995: 167) has started to become a very important part of the actual society.

Within this historical and social context, the concept of *media hybridity* has given girth to genre amalgams that were once thought unimaginable. The shift from a *serious media genre* as a *news programme* to the *comedy news show* might have been considered an exceptional phenomenon 50 years ago. The insertion of *humour* within a *news programme* has created this new genre in discussion, without, however, making the original genre disappear. We believe a very interesting explanation in regard to this inherent media change is offered by Mirela Lazăr, who argues that these new types of news programmes represent a mirror of the actual society in which spectacle has become distinctive feature. (Lazăr, 2008: 8)

To conclude this chapter, we would like to highlight its purpose, which is to create a brief theoretical background for analyzing the TV shows in discussion. We have presented so far the theories of some researchers that we believe will be relevant in our further demonstration. Although mentioned already, it is essential to highlight the novelty of our study, that is the perspective we have chosen to approach the topic of *infotainment*. Although far from being unfamiliar to the large public and despite the large amount of studies carried in this respect, the birth of *infotainment* as a hybrid process between *discourse genres* represents a rarely discussed idea. We, therefore, believe the lack of linguistic studies of the macro-genre of *infotainment* may generate real opportunities for further studies on this topic

that can help towards a better understanding of the origins of this concept, but also towards anticipating further similar media phenomena.

Before going further with the analysis of our case studies, we would like to introduce in the next chapter some basic principles of *corpus construction*, as well as some main *principles* of *corpus selection* we considered to be pertaining to our research.

CHAPTER IV.
Corpus Selection and Transcription

4.1. Introductory Remarks on the Corpus

Speaking from a combined journalistic and linguistic perspective, our intention within this chapter is to link the two fields by adopting and clearly stating the use of an interdisciplinary approach. By using *corpus linguistics*, *discourse genre analysis* and *televisual journalism* theory, our research project aims to use a *comparative approach* in describing these programs, as we intend to consider similar shows from different countries. We therefore want to explicitly show how powerfully our research is linked to the discourse linguistics analysis and why the usage of corpus becomes highly indispensable.

Since our entire research is based on *corpus analysis*, some definitions and particularities of this notion are required. Hence, we shall start with a brief classic definition of what corpus means, as given by Jacques Guilhaumou: "Le corpus, dans sa définition classique, désigne « un ensemble déterminé de textes sur lesquels on applique une méthode définie »[1]" (Jean Dubois, 1969, in Guilhaumou, 2003: 1). Another pertinent definition we subscribe to pertains to John Sinclair, who states the following: "A corpus is a collection of pieces of language text in electronic form, selected according to external criteria to represent, as far as possible, a language or language variety as a source of data for linguistic research". (Sinclair, 2004: 11) In connection with his definition, John Sinclair also notes:

> (…) a reasonable short definition of a corpus. I use the neutral word "pieces" because some corpora still use sample methods rather than gather

[1] The corpus, in its classical definition, designates "a set of texts to which we apply a defined method. *(Our translation)*

> complete texts or transcripts of complete speech events. "Represent" is used boldly but qualified. The primary purpose of corpora is stressed so that they are not confused with other collections of language. (Sinclair, 2004: 11)

Yet, some other relevant observations to the theory of corpus are given by Patrick Charaudeau, who points out different criteria to be observed when creating a corpus to work with:

> le corpus est constitué d'un ensemble de ce que l'on appellera des signes-symptômes qui représentent de façon emblématique des systèmes de valeurs. Ces signes peuvent être des mots (« racisme », « immigration », « solidarité » etc.) ou des formules diverses (« purification ethnique ») révélatrices de manières de dire ; ce peut être également des signes iconiques (des mises en scène d'images) qui permettent d'étudier par exemple les « représentations de la femme » dans les publicités ou de la « violence » à la télévision[2] (Charaudeau, 2016: 7).

We shall therefore retain from all the definitions and observations above that one of the fundamental characteristics of a corpus is its relevance for the research under discussion. This relevance can be obtained by imposing several representative criteria when selecting the texts that build the corpus. It is in this regard that Patrick Charaudeau brings up the following:

> Le corpus se ressent de cette vison empirique de l'objet d'étude. Il est généralement constitué de textes (productions langagières en situation) qui sont regroupés en fonction de leur appartenance à tel ou tel type de situation. Par exemple, textes publicitaires, textes journalistiques, textes de manuels scolaires, textes administratifs, textes de programmes politiques, et divers textes conversationnels (échanges téléphoniques, demandes de renseignements, interviews, entretiens, débats, etc.). Ce type de regroupement permet ensuite de procéder à des comparaisons autour d'un même contexte paratextuel et situationnel[3]. (Charaudeau, 2016:6)

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[2] The corpus consists of a set of so-called symptom-signs that emblematically represent systems of values. These signs can be words ("racism", "immigration", "solidarity," etc.) or various formulas ("ethnic cleansing") revealing ways of saying; they can also be iconic signs (staging images) which, for instance, allow the study of the "representations of women" in advertisements or "violence" on television. *(Our translation)*

[3] The corpus is affected by this empirical vision of the object of study. It is generally composed of texts (situated language productions) that are grouped according to their belonging to a particular type of situation. For example, advertising texts, journalistic texts,

Finally, we would also like to point out the fact that the corpus definitions, as well as the criteria stated in the following sub-chapters were extremely helpful when we attempted to offer a theoretical framework for our research. Therefore, our next subchapter will be a synthesis of the TV shows chosen for our corpus, in an attempt to offer a valid argumentation for the selection of texts. The next subchapter will display the main principles on the grounds of which we selected and built our collection of transcribed texts, as well as on account of the compilation of our corpus.

4.2. Basic Principles of Our Corpus Construction

Since we have already established that an essential element in building a corpus is the compelling and exigent selection of the texts themselves, this sub-chapter aims to provide the main criteria we have taken into consideration when establishing our corpus.

We subscribe to John Sinclair's observations below, according to which external criteria should be the main focus when choosing a corpus: "Selection criteria that are derived from an examination of the communicative function of a text are called external criteria, and those that reflect details of the language of the text are called internal criteria. Corpora should be designed and constructed exclusively on external criteria". (Sinclair, 2004: 1)

On this matter, Patrick Charaudeau points out that « les corpus doivent […] être construits selon certaines variables permettant de les comparer, des variables externes ou internes[4]. » (Charaudeau, 2016: 7)

John Sinclair also refers to an interesting fact that we believe should be considered when studying a certain corpus. The chosen corpus, no matter how accurately selected, will not have the same characteristics as the language itself:

---

texts from school textbooks, administrative texts, political program texts, and various conversational texts (telephone exchanges, inquiries, interviews, debates, etc.). Then, this type of grouping makes it possible to make comparisons around the same paratextual and situational context.*(Our translation)*

4 Must the corpora be constructed according to certain variables (external or internal) allowing them to be compared? *(Our translation)*

> Everyone seems to accept that no limits can be placed on a natural language, as to the size of its vocabulary, the range of its meaningful structures, the variety of its realizations and the evolutionary processes within it and outside it that cause it to develop continuously. Therefore, no corpus, no matter how large, how carefully designed, can have exactly the same characteristics as the language itself. (Sinclair, 2004: 201-2)

Despite the fact that "the corpus may not capture all the patterns of the language, nor represent them in precisely the correct proportions" (Sinclair, 2004: 2), "corpus builders should strive to make their corpus as representative as possible of the language from which it is chosen" (ibid.). Yet, is very likely that the chosen corpus will not always follow the same rhythm of the study in discussion, and "we should not feel under pressure to use the patterns of the language to influence the design of the corpus, but we should review the design criteria to check that they are adequate" (Sinclair, 2004: 1-2).

Now that we have established an approximate frame of reference regarding the selected corpus for our thesis, we would like to punctually insist on how we selected the texts transcribed.

The story of our research paper initially starts with a dissertation paper for our master's degree in which we have offered an overview of Mircea Badea's TV show, *În gura presei*. We first observed this phenomenon of genre mixing in the Romanian televisual press, and we took *În gura presei* as a pertinent example for our analysis at the time. The logic behind the corpus selection was the topic variety, as Mircea Badea's show is diversified. Hence, we wanted to show how in a single show episode he treats both matters of national interest and of his private life.

Furthermore, we discovered that like several other cases of Romanian TV shows, this one, too, is following an American model. Therefore, our PhD paper addresses the issue of comparing American and Romanian TV shows, with the purpose of detecting their differences and similarities. In transcribing the texts, we have considered it pertinent to keep track of how the '*serious*' and '*non-serious*' were combined. In this way, major league topics such as the death penalty, international terrorism or the American presidential elections were prioritized in order to observe how such critical issues of humanity are addressed with humour.

To offer a valid comparison between the American and Romanian press, we also transcribed eight texts, each pertaining to one of the TV shows under discussion following the same pattern and the same topic: *France terrorist attacks from November 2015*. Yet, one of the most relevant criteria for our chosen corpus was the creation of a real mosaic when it came to genre mixing. Diversity was, therefore, an important thing to be considered, so when selecting the texts, we revolved around dealing with humorous elements, quoting the press, as well as a large amount of personal comments accompanied by extensive irony. Nonetheless, one of the main things we have taken into consideration was the volume of *serious* discourse in comparison to the *non-serious* one. It was very important to have a balanced discourse-type from this point of view, in order to prove the polysemy of the term *infotainment*. For instance, while there are several *infotainment* TV shows in Romania that are rather concentrated either on the informative or on the entertainment side of their shows, we have chosen those excerpts that have them both, in order to prove our point and to efficiently analyse the dichotomy of *infotainment*.

This subchapter has briefly summarized the main elements we have examined during our corpus selection, as well as its main underlying principles. Hence, the following lines will objectively describe the eight TV shows in discussion, as well as their main constructing elements.

4.3. Corpus Description

As journalism evolves, analysing phenomena in real time becomes critically important in order to better understand the world we live in. As previously mentioned, our thesis will deal with an inquiry of *infotainment shows* aired in Romania and the United States of America that represent the daily news in a satirical manner.

To begin with, we would like to pinpoint the fact that our corpus has two main peculiarities that are worth mentioning. Firstly, since our corpus will describe texts in two different languages, we are safe to say that we are going to study a *bilingual corpus*, and secondly, since the comparative side of our research is undeniable and has already been stated, we can assert that

we shall deal with a *comparable corpus*, as well. Regarding the aim of our research, it is based on the hypothesis that most of the newscasters redefine *news magazine* in subjective terms, and that this particular genre has been hybridized towards *comedy* or *satire*. Therefore, our topic addresses the televised forms of the news magazine genre and our analysis is based on a new hybrid genre in journalism that is required to be theoretically framed and properly defined. Our demonstration will be carried out with the help of sequential analysis, and *our case studies will particularly show the shift from the prototype of news magazine towards the comedy and entertainment show*.

In order to proceed further, as our analysis is one of the sequential type, we would like to take into account some brief notes regarding this notion, as it definitely represents a highly relevant aspect for our thesis and of the main tools by means of which he have segmented our texts when analyzing. Therefore, we shall stop upon the definition offered by Liana Pop:

> La définition générique de la catégorie séquence semble être fondée en premier lieu sur l'idée de *suite*, et deuxièmement sur un sentiment de *différence*: une séquence est perçue comme telle en raison d'une différence quelconque (de fonction ou autre) avec un segment discursif précédant ou suivant. (Pop, 2004: 294, our emphasis[5])

Naturally, we are aware of the flexibility of this term, as its definition already implies a certain difficulty of situating this term in a scientific context, within some linguistic boundaries. The vagueness of this concept is the one that permits plenty of variables when it comes to defining this concept. Despite the obvious lack of rules and defining parameters, we deliberately acknowledge that this discourse unit type is applicable to our study, as we consider it even more relevant when it comes to natural speech. Before moving ahead with identifying the main criteria we have used when sequencing our corpus, we would like to retain the following lines as a brief description of what are we understanding by this puzzling concept:

> J'ai essayé de proposer quelques repères pertinents pour leur définition. Partant du constat que les séquences sont des unités multi-

[5] The generic definition of the category "sequence" seems to be grounded in the first place on the idea of consistency, and, secondly on the feeling of difference: a certain sequence is hence perceived by its differences (in relation to the others), to the preceding segment. *(Our translation)*

critères, il m'a semblé utile d'en détacher ceux qui semblent définitoires pour les séquences:

i. le niveau de structuration: intermédiaire;
ii. la compositionnalité: suite d'actes formant une activité complexe;
iii. un critère thématique ou fonctionnel: thème ou fonction détachables;
iv. leur perception comme entités closes: marqueurs de complétude;
v. leur perception comme entités distinctes d'autres unités qui les précèdent ou leur succèdent dans le discours: position dans le texte; unités verbales appartenant à des locuteurs distincts; attitudes distinctes des locuteurs, etc.[6]. (Pop, 2004 : 297)

Following this line of reasoning, we have identified several criteria on the grounds of which we have sectioned our texts within our analysis chapter. First and foremost, the distinction between *serious* and *non-serious discourse types* has been one of the most relevant aspects that have been taken into consideration. Furthermore, another level of measurement was given by the various topics inserted within the TV shows discussed. Under this framework, we may observe that the sequences we have used as examples are cut up following a *thematic pattern*. Another element strongly connected to the thematic criteria is offered by *digressions*. As plenty of broadcasts render a high degree of subjectivity and spontaneity within their shows, thematic digressions (either they are prepared beforehand or instinctively used by the presenters) are a recurrent element within our study. Of course, all these examples are based on the idea of *difference*, as we are told in the definition above mentioned, and they are easily identifiable by means of the discourse markers such as: *and*, *of course*, *but*, etc. The transcribed texts pertain to four different TV shows, from România and the United States. The

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[6] I have tried to propose a few relevant criteria in terms of their definitions. Starting from the premise that the sequences are multi-criterial elements, I have considered useful to unleash the ones which seem to be defining for the sequences:

(i) The level of structure: intermediate;
(ii) The compositionality: a series of acts form a complex activity;
(iii) A thematic/functional criterion: topic or function can be detached;
(iv) Their perception as closed entities marking a closure;
(v) Their perception as distinct entities among the preceding or the following units of discourse: position within the text, verbal units pertaining to distinct speakers; distinct attitudes of the speakers, etc. *(Our translation)*

Romanian TV shows are *In gura presei*[7], *Romania de la A la Z*[8], *Starea Nației*[9] and *Lumea lui Banciu*[10].

În gura presei is a TV show that defines itself as a *pamphlet*, although it has numerous elements from a very different genre, the *news magazine*. Its heterogeneous nature is also proven by several humorous moments included in the Romanian broadcast, as well as by the different topics approached by the presenter (sometimes, even his personal life).

We have followed and observed this show, in order to see how the presenter approaches public interest events, as well as the way in which he narrates stories from his personal life. What is interesting is the way in which he manages to combine them both in a single TV show.

România de la A la Z debates social and political issues in a regional key, as the TV show is aired in Transylvania only. Sporadically, guests are also being invited by the presenter to debate the main regional and even national problems. *Humour* is a very pregnant element, mostly due to the Transylvanian accent of the presenter (which is exaggerated on purpose), but also due to the several jokes infiltrated. All these aspects lend the TV show a touch of comedy. *Romania de la A la Z* is also the only show analysed here that commits itself to the *news magazine* genre, clearly stating that an important part of the broadcast pertains to this genre, as well. We have transcribed two fragments from two different TV shows. One of them is related to the November terrorist attacks in Paris (November 15, 2015) in our attempt to observe how this topic was treated in all eight TV shows discussed in our research. The second one represents the presenter's opinion with respect to a local problem in Cluj-Napoca. They were both aired in 2016.

The third broadcast of our corpus is called *Starea Nației*. Despite the numerous elements pertaining to the *news magazine* genre and its *humorous*

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[7] *In the Press's Mouth* (our translation) hosted by *Mircea Badea* –broadcast by Antena 3, a national commercial TV channel.

[8] *Romania from A to Z (*our translation) hosted by *Sabin Gherman* – broadcasted by Look TV, a regional commercial TV channel.

[9] *The State of the Nation* (our translation) hosted by *Dragoș Pătraru* – first broadcast by TVR România – the national public TV channel; in August 2016 the show moved to Digi 24 – a national commercial TV channel;

[10] *Banciu's World* (our translation) hosted by *Radu Banciu* – broadcast by B1T TV – a national commercial TV channel.

elements, *Starea Nației* represents an interesting example, as it feigns to be live, although it is a recorded show. The other three Romanian shows observed and analysed in our research project are all aired live. We have transcribed the one related to the Paris attacks for the above-mentioned reasons, as well as the show dedicated to the Romanian massive protests from the beginning of 2017.

Finally, *Lumea lui Banciu* is represented by means of comic elements combined with news magazine items, as well as by a constant flow of criticism when it comes to any chosen topic. We have transcribed here the one related to the Paris attacks for the above-mentioned reasons, as well as one episode dedicated to commenting the breaking news of the day.

Speaking of the American TV shows, we can observe a higher degree of *homogeneity* when it comes to describing them. They can all be considered accurate examples of hybrid genres, mainly because of combining *daily news* in a satirical manner. In this sense, the examples we designated for the purpose of our analysis are *Last Week Tonight*[11], *The Late Show*[12], *The Daily Show*[13], and *Late Night*[14].

The way they define and characterize themselves is of great importance in establishing the pattern of our analysis, but also the relevance of our topic. On one hand, the official Facebook page of *Last Week Tonight* openly articulates its *informative purpose*, by defining it as a TV Show "dealing with Breaking news on a weekly basis"[15]. One the other hand, their official website obviously wants to emphasize its *comedic side*, asserting that "*Last Week Tonight* with John Oliver' presents a half-hour *satirical look* at the week in news, politics and current events"[16]. We have transcribed two fragments from two different TV shows. One of them, aired in 2015, represents an interesting melange between *serious* and *non-serious* speech, as

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[11] Hosted by John Oliver – broadcast by HBO, a national commercial TV channel with its headquarters in New York, USA.

[12] Hosted by Stephen Colbert – broadcast by CBS, with its headquarters in New York, USA.

[13] Hosted by Trevor Noah – broadcast by CC – Comedy Central, with its headquarters in New York, USA.

[14] Hosted by Seth Meyers – broadcast by NBC, with its headquarters in New York, USA.

[15] https://www.facebook.com/LastWeekTonight, accessed on the 13th of January, 2015.

[16] http://www.hbo.com/last-week-tonight-with-john-oliver#/last-week-tonight-with-john-oliver/about/index.html, accessed on 13th of January 2015.

the presenter attempts to offer valid arguments against the death penalty, yet presented in the comic manner of a TV show. The second one is, of course, related to the Paris attacks (aired in 2015, as well), for the comparative reasons stated already.

Next, we have stopped upon *The Daily Show*, which also represents a vivid example of genre fluctuation, and our corpus analysis will punctually show portions of this show transcribed and examined in a linguistic and journalistic key. We have transcribed one fragment from a TV show aired in 2016 with an interesting analysis of the American presidential elections made by the broadcaster, as well as the segment in the TV show where he discusses the November Paris attacks.

The Late Show and *Late Night* are built on the same principle of genre blending, as our further analysis will show, combining humorous effects with serious genres such as the *news magazine* or *TV journal*. Following the same logic, we have transcribed the excerpts where the presenter analyses the Paris attacks. As for the individual case studies, we have chosen to present a message sent by Seth Meyers for the media normalizing the alt-right (***Late Night***), and for the *Late Show*, a small excerpt where Stephen Colbert exposes a humorous vision with respect to the American presidential elections.

Following this brief configuration of our selected corpus, the next subchapter will point out how we have chosen to annotate our corpus, emphasizing the elements we have considered indispensable in proving the hybridity of these texts.

4.4. Corpus Annotation

The last sub-chapters articulated the idea of a corpus-based study, explaining what it means, as well as illustrating the necessary rules that govern the use of a corpus. Nevertheless, the richness of a corpus relies on how much data, information and knowledge we may extract from it. As a result, we should further develop the concept of *corpus annotation* and its great importance in the making of our analysis and the validation of our hypothesis:

> Corpus annotation is widely accepted as a crucial contribution to the benefit a corpus brings, since it enriches the corpus as a source of linguistic information for future research and development. (Garside, Leech and McEnery, 2013: 2)

As it was previously stated, our prime objective is to demonstrate the *genre ambivalence* that leads the TV shows hereby discussed. We shall then further explain how we interpreted our data and how we annotated the texts. In this respect, we shall underline some notional aspects on this topic, by starting with a brief definition:

> But what is corpus annotation? It can be defined as the practice of adding interpretative, linguistic information to an electronic corpus of spoken and/or written language data. 'Annotation' can also refer to the end-product of this process: the linguistic symbols which are attached to, linked with, or interspersed with the electronic representation of the language material itself. (Garside, Leech and McEnery, 2013: 2)

There are plenty of annotation types, starting from the morphological level, progressing with the syntactic and semantic ones, and ending with the one having a discursive, pragmatic nature.

Naturally, what we further need is to define our transcription standards, as well as the principles we have used when reproducing our texts. Terminologically speaking, this is what we would call an *annotation scheme*. An important aspect worth mentioning here is that no annotation scheme should pretend to be an absolute and unique standard and neither do we claim such a thing. For the sake of practical reasons, annotation schemes tend to vary, and therefore "researchers may be able to work relatively free of long running controversies and ingrained habits." (Garside, Leech and McEnery, 2013: 96).

Having considered these notional pillars, it is reasonable to go ahead with the interpretation of our research data. Still, before moving along, an important note must be added. Although the corpus transcription we have provided in the Appendix embodies several images that have been inserted during the TV show, our analysis is strictly based on the verbal discourse of the TV hosts. There will be occasions when the non-verbal elements will be mentioned for the sake of strengthening a certain point or because they are strongly related to the verbal discourse, but this study has been conducted

mainly from a linguistic and discursive standpoint. However, the pictures needed to be inserted for a better understanding of the contexts that surround text. On the same note, we have emphasized in the Appendix a few general transcription conventions that will prove their relevance in the analysis chapter: intonation, speech pauses, nonverbal/paraverbal aspects. Yet, as our notional chapter shows, we have not focused our study in this direction.

In pursuance of our already defined goal, we have shaped our entire corpus on the grounds of this basic distinction: ***serious versus non-serious discourse***. We have used capital letters and bold writing to identify the **"NON-SERIOUS DISCOURSE"** and italic lower cases for the "*serious discourse"*. As already mentioned, we shall understand by means of "*serious discourse"* speech that is non-fictional, contains public affairs and it is presented in an objective manner, with proper arguments and backed up by quotations from the daily press – primarily based on information. In contrast, every word or phrase that is fictional, laughable, and containing entertainment should stand under the auspices of "**NON-SERIOUS DISCOURSE**". A very significant aspect to be mentioned here is the frequent overlapping between several categories we have encountered, a very common fact among complex oral discourses. We shall develop and further explain these dilemmas.

Returning to the *serious discourse*, we have identified four ways in which it is employed within our corpus. Two of them correspond to the two serious genres we have briefly described in the previous chapter*: news program* and *news magazine discourse markers*. The other two are based on the most present discourse types within our corpus*: the argumentative* one (in contrast to the *thematic digressions* we shall encounter in *the non-serious discourse), as well as the non-fictional discourse* (contrasting with the *fictional* one). The purpose of the two serious genres present here is mainly informative, but also argumentative to some extent, as they represent an accurate proof of the degree of seriousness present in the TV show. Speaking of the argumentative nature of the texts, a pertinent category is the one related to the *argumentative structure* of these TV shows. A very common element in these shows is their persuasive manner. Most of the time, the

presenter chooses a topic of high interest, and he debates it, offering plenty of examples and arguments. Disregarding the external sources of information that are purposefully constructed to support his views, the presenter also builds his own persuading speech (spontaneous or prepared in advance, depending on the show). Since the topics addressed are of public interest, the thesis and the arguments are also presented on a serious note. Finally, we mean by *non-fictional discourse markers* all excerpts that discuss reality events, public affairs and news of public interest. This will contrast with *the fictional discourse marker*s within the bigger category of *non-serious discourse*.

Going ahead *with the non-serious discourse*, we shall shortly emphasize that the categories we have identified here are the main sources of humour that are common to all of the TV shows discussed. First and foremost, one of the most frequently encountered categories is the one containing *the comedy/humour markers*. We may see here all the situations in which the presenter restores an entertaining dialogue, and how several amusing conversations/replies are being inserated within the show. Of course, the presence of humour reveals a larger number of instances that depend on the specificity of each TV show. Close to this category we may also find *irony,* which is self-explanatory and common to all eight shows.

Next, by *the thematic digressions* we mean everything that strays from the main issue of discussion. For instance, stories connected to the topics in discussion that help prove the presenter's point, personal stories narrated by the host, etc. And, of course, as already mentioned, a special category pertains to *the fictional discourse*, which encompasses all the instances in which the presenter uses imaginary dialogues or creates different ones to emphasize his viewpoints.

In conclusion, we would like to underscore the premises we have started from. By no means did we exhaust the serious/non-serious categories within our texts. We have carefully selected a few levels of analysis that would further help us prove our point. Hence, this would explain our brief selection. As the seventh chapter entitled *Case Study: November 2015 Paris Attacks – A Comparative Approach* will further deal with a comparison of the TV shows discussed, it was highly important for us to select certain linguistic

categories that are recurrent within all our texts and which can afterwards be analyzed in parallel.

4.5. Final Considerations

The main aim of this chapter was to offer some parameters for the corpus selection and transcription that were used within our research paper. We have tried to make a rigorous selection of the corpus used based on several principles that we have stated above. An account of how we created our corpus and its enlargement were also mentioned in this chapter, as well as a short depiction of all TV shows that will be later observed and submitted to analysis.

CHAPTER V.
American *Infotainment* and the *News Comedy*

5.1. Introductory Remarks

This chapter aims to individually analyze the four American TV shows we have chosen to develop in our thesis. Therefore, we have dedicated to each show a sub-chapter that can easily be identifiable by means of its title. For a more accurate organization of our text, as well as for a better visibility of our intentions, we have chosen to maintain the same pattern of analysis for each TV show, following seven main reference points: *corpus transcription, study premises, the contextual framework, serious discourse elements, non-serious discourse elements, the shift from serious to non-serious discourse,* as well as some *concluding remarks* with respect to the analysis of the show.

All these elements will be discussed in detail in each of the following four sub-chapters, emphasizing the specific elements of each show that will help proving their affiliation to the *macro-genre* of *infotainment*. Our predefined goal is to offer an analysis of the way in which *infotainment* has arisen in each specific situation, with a special emphasis on how several genres have contributed to the *birth of these infotainment variable*s.

As we shall further see, the following analyses will punctually demonstrate this aspect. In order to have a more punctual exposure of this chapter, we will once again mention the American TV shows that will be part of this scrutiny*: Last Week Tonight, The Daily Show, Late Night* and *The Late Show*.

There will be theoretical references to chapters I, II, III and IV, as they were the foundation of our research and the core of our analyses. Of course, this chapter will end with some relevant conclusions with respect to the American shows and their basic characteristics.

5.2. "Last Week Tonight" (Host: John Oliver) – The Death Penalty

5.2.1. Corpus of Transcription (see transcription details)[1]



John Oliver (the presenter of the TV show)*: /as you know our show is dedicated to cover the biggest news of the week -- whatever that news may be* **WE HAVE A LONG ONE WEEK HISTORY OF DOING IT** \ *so what was the biggest news story of this week/*



Speaker 1 (news presenter – unidentified channel)***:** *to begin in oklahoma tonight with an execution that didn't go as planned *



Speaker 2 (news presenter from Fox News channel)*: a convicted killer from oklahoma dies after a botched execution \ (…)*



John Oliver (the presenter of the TV show): **(LAUGH) OK OK OK --I KNOW WHAT YOU'RE THINKING -- YOU'RE THINKING WAIT -- YOU'RE NOT REALLY GOING TO DO A COMIC TAKE ON THE DEATH PENALTY RIGHT / IT'S YOUR SECOND EPISODE \ I HAVEN'T EVEN DECIDED IF I LIKE THIS SHOW YET \ YOU'RE RIGHT \ DON'T CHANGE THE CHANNEL \ WE DON'T HAVE TO TALK ABOUT THE DEATH PENALTY \ NO ONE IS FORCING US TO **



Speaker 3 (President Barack Obama live for CNN speaking at a press conference): *in the application of the death penalty in this country we have seen aaa significant problems I do think that we have to as a society to ask ourselves some difficult and profound questions *



John Oliver (the presenter of the TV show): **DO WE / DO WE REALLY HAVE TO DO THAT / CAN YOU JUST NOT ANSWER THIS QUESTIONS FOR ME /'CUZ I**

[1] **Transcriptor:** Rada Bogdan (married Nicoară); the show has not been transcribed end-to-end, but we have chosen the sequence that discussed the death penalty, as this was the most relevant aspect for our study.
Duration: 7'33''

**DO NOT WANT TO TALK ABOUT THE DEATH PENALTY -AND JUDGING BY THE NOISE THAT YOU MAKE WHEN YOU TALK ABOUT IT NEITHER DO YOU **



Speaker 3 (President Barack Obama live for CNN speaking at a press conference): *whatever is in Oklahoma is deeply troubling – aaa ii aaaa *







John Oliver: **I KNOW THAT SOUND \\ THAT'S THE SOUND OF A MAN DROWNING ON DRIED LAND \\ DESPERATELY HOPING FOR XXX TO SUDDENLY WALK OUT INTO THE XXX ROSE GARDEN IN OPEN ROPE / OH GOD / JOKE \\ OH JOSIE THANK GOD YOU'RE HERE / LET'S LIGHT THE MOOD EVERYONE / LET'S TALK ABOUT BENGHAZI / OK OK SO LET'S DO THIS THEN – LET'S TALK ABOUT THE DEATH PENALTY -- AND BEFORE YOU TURN THIS SHOW OFF --THERE WAS A YOUTUBE VIDEO THIS WEEK OF TINY HAMSTERS EATING TINY BURRITOS -- AND IT'S AS MAGICAL AND AS UNCOMPLICATED AS YOU THINK \\ AND IF YOU MAKE IT TO THE END OF THIS STORY I PROMISE WE WILL WATCH IT TOGETHER \\ OK / BUT YOU HAVE TO STAY WITH US YOU HAVE TO STAY WITH US TO GET IT \\ OK** *so the death penalty -- should it exist / and what should its limits be / can someone give me a broad almost infantile guideline of when they think it's appropriate /*





Speaker 4 (Alberto Gonzales, Former U.S. Attorney General): *the supreme court has already told us that the supreme death penalty is constitutional* **\\ I DO BELIEVE IN THE DEATH PENALTY BUT ONLY** *with respect to those that are guilty of committing the crime*



John Oliver (the presenter of the TV show): \\ **OK OK – BOLD IDEA \\ WE SHOULDN'T EXECUTE INNOCENT PEOPLE \\ I THINK MOST PEOPLE WOULD PROBABLY AGREE WITH THAT / YOU SIR ARE A REGULAR ATTICUS FINCH \\ BUT BUT EXECUTING THE INNOCENT IS NOT**

**REALLY THE TOUGH QUESTION HERE \ IS WHETHER WE SHOULD BE EXECUTING THE GUILTY \ AND LET ME ACKNOWLEDGE RIGHT ON FRONT I COME TO THIS AS A BIT OF AN OUTSIDER \ BRITAIN DOES NOT HAVE CAPITAL PUNISHMENT -- SO IN A WAY I REALLY DON'T KNOW WHAT I AM TALKING ABOUT / BUT IN ANOTHER WAY I REALLY DO KNOW WHAT I AM TALKING ABOUT \ BECAUSE BEFORE 1965 WE DIDN'T JUST HAVE CAPITAL PUNISHMENT \ WE LITERALLY WENT MEDIEVAL ON PEOPLE'S ASSES **





Speaker 5 (the excerpt is probably taken from a documentary about the history of capital punishment in Britain): *the history of capital punishment in Britain is a long and bloody one \ since the middle ages those condemned to death have variously faced been boiled alive burnt -- to the stake or hung -- drowned or quartered*



John Oliver (the presenter of the TV show): **YEAH WE DID THAT -- WE BOILED PEOPLE / AND IN THE GRAND TRADITION OF BRITISH CUISINE WE OVER-BOILED THEM / WE BOILED THEM UP / WE LOVED KILLING PEOPLE SO MUCH WE KEPT COMING UP WITH NEW INVENTIVE TECHNIQUES THAT WERE DESIGNED BY THE MARQUIS DE SADE AND NAMED BY WILLY WONKA **



Speaker 5 (the excerpt is probably taken from a documentary about the history of capital punishment in Britain): *this is the head crusher the small and seemingly xxx thumb xxx originates in 14th century Scotland / these devices have almost childlike names like penny winkies*





John Oliver (the presenter of the TV show): **\UUH / THAT'S RIGHT / PENNY WINKIES/ THAT'S RIGHT PENNY WINKIES / A DELIGHTFUL ENGLISH COUSIN OF THE XXX AND THE JOLLY SHOCKY BUZZ BUZZ TICKLIE WICKLIE SEATS -- AND I**





KNOW -- I KNOW THAT ALL OF THIS IS STILL TECHNICALLY HORRIFYING -- *but this is kind of the point \ because whether you are boiling people alive or you are putting them to sleep with a tiny injection* **ADMINISTERED BY HAPPY DRESSED WINNIE THE POOH -- IN THE END YOU ARE GETTING THE SAME RESULT \ AND HERE'S THE THING / JUST BECAUSE THE BRITISH PEOPLE DON'T HAVE THE DEATH PENALTY ANYMORE -- DOESN'T MEAN THAT WE DON'T WANT IT BACK \ RECENT POSTS SUGGEST THAT AT LEAST HALF OF THE POPULATION WILL CHOOSE TO HAVE** *it reinstated --* **WHICH MAKES COMPLETE SENSE** *because* **THE DEATH PENALTY IS ONE OF THOSE THINGS THAT IS NATURAL TO WANT BUT YOU SHOULDN'T NECESSARILY HAVE \ THE DEATH PENALTY IS LIKE THE MCRIB \ WHEN YOU CAN'T HAVE IT IT'S SO TANTALISING AS SOON AS THEY BRING IT BACK YOU THINK THIS IS ETHICALLY WRONG** *\ should this be allowed in a civilized society /* and **BY THE WAY -- THERE IS YOUR NEW SLOGAN MCRIB \ YOU ARE WELCOME \ YOU ARE WELCOME \ YOU CAN HAVE THAT FOR FREE -- THAT'S YOURS /** because **THERE ARE THINGS ABOUT HAVING THE DEATH PENALTY WHICH MIGHT MAKE YOU A LITTLE BIT QUEASY **











Speaker 6 (news correspondent for CNN news channel): *what does the United States have in common with Iran Irak and Saudi Arabia / the answer is the death penalty \ according to xxx international those four nations and China are responsible for 82% of the world's executions *





John Oliver (the presenter of the TV show): look **/ THIS IS GONNA SEEM LIKE GROSS** *but any list that contains Iran Irak Saudi Arabia and China is not a list you want to be on * **YOU WANT TO BE ON ONE OF**







THOSE LISTS THAT FINLAND IS ON \ FINLAND IS ON ALL THE GOOD LISTS LIKE COUNTRIES WITH THE BEST PASTRIES OR BEST COUNTRIES TO HOST YOUR OVERSEAS LESBIAN WEDDING \ I KNOW I KNOW WHAT SOME OF YOU ARE THINKING-- BUT XXX I HEAR YOU SAYING THAT MOST OF THE WESTERN COUNTRIES NO LONGER HAVE EXECUTIONS -- BUT IF SOMEONE COMMITS THE HIGHEST CRIME I WOULD STILL VERY MUCH LIKE TO KILL THEM \ OK SO LET'S START WITH IF /



Speaker 7 and 8 (excerpt taken from a discussion related to death penalty within a talk-show named Anderson Cooper 360º): *there have been 312 DNA exonerations in this country since we'd be been doing xxx \ it's interesting how things which were once considered complete xxx evidence against somebody are now sort of being viewed as xxx* \ isn't it interesting /



John Oliver (the presenter of the TV show): **IS INTERESTING REALLY THE WORD THAT YOU ARE LOOKING FOR COOPER/ FACTS FOUND ON SNAPPLE CUPS ARE INTERESTING \ THE STATUE OF LIBERTY'S NOSE IS FOUR FEET SIX INCHES LONG \ HA/ THAT'S AN INTERESTING FACT \ BUT FACTS LIKE INNOCENT PEOPLE ARE POTENTIALLY EXECUTED BY OUR GOVERNMENT ON A REGULAR BASIS ARE NOT SO MUCH INTERESTING-- AS FUCKING HORRIFYING**

5.2.2. Study Premises

The first example we chose for our analysis is *Last Week Tonight* hosted by John Oliver. We considered it a very accurate example of a *hybrid genre*, mainly because it contains *daily news* in a *satirical* manner, incorporating different particularities of different genres, as we shall see in our analysis.

In terms of the strategy we have used in our analysis, we would like to restate the importance of the *sequential analysis*, as all the excerpts we shall

further use are segmented according to the criteria mentioned already (*serious versus non-serious discourse, thematic changes, thematic digressions*). As far as the necessary instruments serving for genre analysis are concerned, we recall some of the observations punctually noted by Bhatia when it comes to analysing unfamiliar genres (Chapter 3.0, subchapter 3.4).

By the situational context mentioned by Bhatia, we mean the contextual framework in *which Last Week Tonight* was created and developed, its stated purpose, as well as its short description (we shall see this in 5.2.3. A Contextual Framework). As we have identified three main *hypo-genres* (for references regarding this term, please consult Chapter 2, point 2.4) within this TV show: *news programme, news magazine* and *comedy show*, the main approach used in our analysis will reflect sequential elements that will prove that. The move from one sequence to another will also be highly relevant to our research, as we will show how the *serious* and *non-serious discourses* interfere to create the macro-genre of *infotainment*.

5.2.3. A Contextual Framework

To begin with, how *Last Week Tonight* defines and characterizes itself is of great importance in establishing the pattern of our analysis, but also the relevance of our topic. On one hand, the official Facebook page of *Last Week Tonight* openly articulates its informative purpose, by defining it as a TV Show "dealing with breaking news on a weekly basis"[2]. On the other hand, their official website wants to emphasize its comedic side, by asserting that "*Last Week Tonight* with John Oliver' presents a half-hour *satirical look* at the week in *news*, *politics* and *current events*"[3]. On the grounds of this mention, we consider it to be highly suited to further develop this matter and offer the definition of satire:

> SATÍRĂ, *satire,* s. f. Scriere în versuri sau în proză în care sunt criticate defecte morale ale oamenilor sau aspecte negative ale societății, cu intenții moralizatoare; (…) scriere sau discurs cu caracter batjocoritor,

[2] https://www.facebook.com/LastWeekTonight, accessed on 13th of January, 2015.

[3] http://www.hbo.com/last-week-tonight-with-john-oliver#/last-week-tonight-with-john-oliver/about/index.html, accessed on 13th of January, 2015.

> vehement. ◆ Categorie estetică din sfera comicului, care critică cu violență și caricatural pe cineva sau ceva. [Acc. și: *sátiră*] – Din fr. **satire,** lat. **satira.** DEX '09 (2009)[4]

It is easily noticeable that most of the elements pertaining to this definition substantially overlap with the definition of *pamphlet* we have offered in the third chapter. Therefore, our further analysis will clarify to what extent we can discuss about pamphlet/satire when discussing this show. Let us revisit the definition:

> PAMFLET (fr. Pamphlet, engl. pamphlet – alterarea numelui propriu dintr-o comedie latină, Pamphilus seu de Amore, din secolul XII; sau din grecescul pan = „tot" și phlego = a arde"). Mică broșură satirică; scriere de mici dimensiuni atacând violent o persoană, un regim, instituții etc. Poate fi în proză ori în versuri[5]. (Petraș, 1996: 289).

We have extracted an excerpt from one of the most popular episodes of the TV programme discussed, namely, *The Death Penalty*. As the title suggests, its topic has been quite present in the international press, due to its debatable nature. The manner in which John Oliver chose to build his argumentation into persuading the audience to follow his line of reasoning is also impressive.

The next subchapters will further build on several sequences that demonstrate the presenter's ability to both *inform* and *entertain* at the same time, while combining the *serious* and *non-serious discourses.*

5.2.4. Corpus Analysis – Evidence of the Serious Discourse

Our previous chapter dealt with a brief investigation of how different genres merge within *Last Week Tonight*. Here, the purpose of this sub-chapter

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[4] SATIRE, feminine noun, lyrical or prose writing in which people's moral defects or negative aspects of societies are criticized with the intent to correct them; a writing or a piece of discourse having the particularity of tumultuous mocking; aesthetic category pertaining to comic, which violently criticizes or caricatures somebody or something. [Acc. și: sátiră] – Din fr. satire, lat. satira. DEX '09 (2009).

[5] altering its name from a Latin comedy, Pamphilus seu de Amore, from the twelfth century; or from the Greek pan = "all" and phlego = "burn"). A satirical short pamphlet; relatively small writing violently attacking a person, rules, institutions etc. It can be in prose or verse. *(Our translation)*

is to prove the *informative nature* of this TV show, as well as its *persuasive structured content*. To do so, we shall discuss the text's adherence to the *news programme* genre.

Starting from the news definition that we have agreed upon, which is everything "new, interesting and true" (Rudin, 2002: 5), we can positively argue that *Last Week Tonight* is partially a *news programme*. In this sense, an interesting mention regarding the purpose of this TV show is present at the beginning of the text. We consider the emphasis on the word 'biggest', as John Oliver openly argues for the freshness of events within the broadcast:

> (1) /as you know our show is dedicated to covering the biggest news of the week -- whatever that news may be \

Moreover, at a closer examination of this sentence, we may also argue that we deal with a strategy of *captatio benevolentiae*, as the host wants to stun the audience by means of the surprising facts presented.

When discussing the *news programme* genre, we have agreed that one of its defining elements is represented by a press inventory reporting the main events of the day. In our case, though, the inventory we are talking about is based on some previously stated television news, regarding the controversial issue of death penalty. This inventory also points out the idea of gathering all the news and relevant comments on the respective topic. We can, therefore, argue that *Last Week Tonight* is framed by the parameters established by our definition:

> (2) to begin in oklahoma tonight with an execution that didn't go as planned \ a convicted killer from oklahoma dies after a botched execution \ (…)
>
> (3) \ in the application of the death penalty in this country we have seen aaa significant problems I do think that we have to as a society to ask ourselves some difficult and profound questions \

The first example represents an excerpt from a news broadcast talking about a failed execution in USA. The topic is stated in an objective manner, typical to news broadcasting. The second example is a quote from the President of the United States of America regarding this specific news – underlining his unclear position regarding the recent event. These two instances also represent the trigger of Oliver's discourse, releasing the need

for argumentation. They are both meant to strengthen the main argument of the entire speech, which is the nuance of uncertainty that covers this debatable topic. Moreover, by quoting and showing the previous references to the topic in discussion (Fox Channel), it reinforces its relevance, especially within this ambiguous context. The elements we have identified here not only stress the text's adherence to the *news programme genre* but it is also a very powerful tool in building the intended line of reasoning in the text. The next chapter will reveal John Oliver using humour and irony in order to attract his audience, while managing to subtly integrate an incriminating nuance and build a powerful speech.

5.2.5. Corpus Analysis – Evidence of the Non-Serious Discourse

As we have now moved to the field of non-serious discourse, there are several distinctive features that we have identified in order to prove the presence of *entertainment* within the show:

5.2.5.1. Digressions

The apparent *digressions* John Oliver makes in his discourse are thematic, as he remains close to the main topic. The first digression discussed here involves the advantages of living in a country like Finland, implying again the inferiority of the United States from this standpoint. It represents a comparison having an amusing effect, since it places in juxtaposition a major topic with a rather trivial, entertaining one:

> (4) YOU WANT TO BE ON ONE OF THOSE LISTS THAT FINLAND IS ON \ FINLAND IS ON ALL THE GOOD LISTS LIKE COUNTRIES WITH THE BEST PASTRIES OR BEST COUNTRIES TO HOST YOUR OVERSEAS LESBIAN WEDDING \ I KNOW I KNOW WHAT SOME OF YOU ARE THINKING—

The other example we would like to discuss is a short digression related to the Middle Ages Britain when people were 'boiled'. Again, by comparing the medieval capital punishment in Britain with the present day death penalty in the Unites States, the broadcaster wants to prove his strong

disagreement with the death sentence. The minimizing comparison plays again a crucial role in creating humour:

> (5) YEAH WE DID THAT -- WE BOILED PEOPLE / AND IN THE GRAND TRADITION OF BRITISH CUISINE WE OVER-BOILED THEM / WE BOILED THEM UP / WE LOVED KILLING PEOPLE SO MUCH WE KEPT COMING UP WITH NEW INVENTIVE TECHNIQUES THAT WERE DESIGNED BY THE MARQUIS DE SADE AND NAMED BY WILLY WONKA \

As we can easily observe, although the two digressions seem to be situated outside the issue (discussing Finland's pastries or boiling people in medieval Britain), they are both meant to support the text argumentation.

5.2.5.2. Subjectivity

Press objectivity has always generated a great deal of heated debate, especially today, when the question of "what is indeed journalism and what is not" is so actual. Yet, this media inclination towards *entertainment* (Fairclough, 1995: 167) is utterly striking. *Last Week Tonight* makes no exception, and we chose to represent the high degree of subjectivity encountered by means of the *personal opinions* John Oliver states, as well as by the *satiric content* of his speech. In reinforcing his attitude towards the capital punishment, the British broadcaster uses his personal experiences. We have underlined the numerous subjective markers Oliver uses:

> (6) AND **LET ME** ACKNOWLEDGE RIGHT ON FRONT **I COME** TO THIS **AS A BIT OF AN OUTSIDER** \ BRITAIN DOES NOT HAVE CAPITAL PUNISHMENT -- SO IN A WAY **I REALLY DON'T KNOW WHAT I AM TALKING ABOUT** / BUT IN ANOTHER WAY **I REALLY DO KNOW WHAT I AM TALKING ABOUT** \ BECAUSE BEFORE 1965 WE DIDN'T JUST HAVE CAPITAL PUNISHMENT \ WE LITERALLY WENT MEDIEVAL ON PEOPLE'S ASSES \

Although a representative example of subjectivity, this excerpt is also noticeable through the humorous effect provoked by the self-irony of the presenter as a British citizen.

5.2.5.3. Means of Humour

Humour is almost omnipresent in the entire text. With rare exceptions, in which he delivers a serious informing discourse, the newscaster proves elegance in using humour as an important tool in communicating his messages. We have identified several categories in this sense:

- *Minimizing by Comparison*

One of his most recurrent tools in creating humorous situations is represented by the use of some fine comparisons. This is a common humour technique emphasized by Bergson as well (1992), and the following example is a representative one:

> (7) THE DEATH PENALTY IS ONE OF THOSE THINGS THAT IS NATURAL TO WANT BUT YOU SHOULDN'T NECESSARILY HAVE \ **THE DEATH PENALTY IS LIKE THE MCRIB** \ WHEN YOU CAN'T HAVE IT IT'S SO TANTALISING AS SOON AS THEY BRING IT BACK YOU THINK THIS IS ETHICALLY WRONG \ *should this be allowed in a civilized society* / and BY THE WAY -- THERE IS YOUR NEW SLOGAN MCRIB \ YOU ARE WELCOME \ YOU ARE WELCOME \ YOU CAN HAVE THAT FOR FREE -- THAT'S YOURS

Although such a comparison might minimize the importance of an international debatable issue by equalizing the capital punishment with a type of food (mcRib), the broadcaster is emphasizing the readiness with which such a topic is treated now. We also believe that John Oliver chooses to use *satire* and *humour* to shape his speech because:

> media consumption has evolved as an important element of leisure activity, in which audiences expect relaxation and entertainment, and in which audiences are increasingly constructed as consumers rather than citizens. (Fairclough, 1995: 178)

- *Exaggeration*

If minimizing the death penalty to such extent as to compare it to a mcRib is possible in John Oliver's discourse, there should be no surprise that the reverse is equally possible. The exaggeration is also a pregnant measurement for humour in our corpus, as we can see in the next example:

(8) ANOTHER WAY I REALLY DO KNOW WHAT I AM TALKING ABOUT \ BECAUSE BEFORE 1965 **WE DIDN'T JUST HAVE CAPITAL PUNISHMENT \ WE LITERALLY WENT MEDIEVAL ON PEOPLE'S ASSES **

While remaining in the area of comparisons (comparing Great Britain with the United States), the newscaster wants to strongly emphasize that Great Britain did not stay behind when it came to the "enthusiasm" for death penalty (in the Middle Ages). The intensity of the message is also strongly empowered by the trivial vocabulary used by the presenter: (going) MEDIEVAL ON PEOPLE'S ASSES \.

- *Irony*

Most probably, *irony* is one of the few common elements to all TV shows under discussion. Although TV shows are all fluid and flexible, showing a plethora of variables when it comes to proving their affiliation to the *infotainment* genre, irony is one of the elements that we will find in both American and Romanian broadcasts. Some relevant examples in Oliver's shows are the following:

(9) OK OK – BOLD IDEA \ **WE SHOULDN'T EXECUTE INNOCENT PEOPLE \ I THINK MOST PEOPLE WOULD PROBABLY AGREE WITH THAT / YOU SIR ARE A REGULAR ATTICUS FINCH **

(10) **WE LOVED KILLING PEOPLE SO MUCH** WE KEPT COMING UP WITH NEW INVENTIVE TECHNIQUES THAT WERE DESIGNED BY THE MARQUIS DE SADE AND NAMED BY WILLY WONKA \

In example no. 9, besides the clearly ironical tone used by the presenter, we also encounter the refined cultural reference to the novel *To Kill a Mockingbird*[6], by mentioning the name of Atticus Finch, the famous fictional character interpreting a gifted lawyer. No. 10 is also extremely interesting as it combines an ironical tone with a slight exaggeration**:** WE LOVED KILLING PEOPLE SO MUCH/. We can observe here another cultural liaison with The Marquis de Sade who is known to have been a notorious barbarian, and from whose name the term *sadism* was derived.

[6] A novel by Harper Lee, published in 1960;

- *Anticipating the Audience's Thoughts*

An interesting fact, though, is the constant interaction with the audience, even by implying their possible reactions, thoughts or answers to his questions, the so called 'inférences évitées', which in this case are clearly grammatically marked by means of the verb 'to think', repeated twice (Pop, 2008: 8). These constant references to the public rationale are very interesting, especially since one of the main purposes is to attract and introduce the audience to his argumentation and way of thinking.

> (11) (LAUGH) OK OK OK **--I KNOW WHAT YOU'RE THINKING -- YOU'RE THINKING** WAIT -- YOU'RE NOT REALLY GOING TO DO A COMIC TAKE ON THE DEATH PENALTY RIGHT / IT'S YOUR SECOND EPISODE \ I HAVEN'T EVEN DECIDED IF I LIKE THIS SHOW YET \ YOU'RE RIGHT \ DON'T CHANGE THE CHANNEL \ WE DON'T HAVE TO TALK ABOUT THE DEATH PENALTY \ NO ONE IS FORCING US TO \

This meta-communicative excerpt is strongly engaging and provocative, as it shows the mastery of the presenter in intersecting both the serious and the non-serious elements in his discourse. It also creates a false spontaneity in his speech, meant to amuse his audience (OK OK OK **--I KNOW WHAT YOU'RE THINKING).** However, the most powerful effect is the persuasive one, as it creates a captivating bond with the audience by means of a fictional dialogue.

5.2.6. The Shift from Serious to Non-Serious Discourse

The manner in which *serious* and *non-serious* discourses interact represents one of the most interesting aspects of the texts analyzed. The alternation *serious* versus *non-serious* is very powerful in this text, and this is mostly due to the somber topic approached with a high sense of humour. As we have also discussed the huge emphasis on *sequential analysis* when discussing these shows, it is important to remember that the main criteria in separating the sequences was the distribution *serious* versus *non-serious* within the texts. We have identified in this specific excerpt from *Last Week Tonight* a series of means by which we can observe the direct move from *seriousness* towards a more *humourous discourse* and backwards:

- Anticipation of audience thoughts: (13) ”OK, OK, OK, I KNOW”
- Change of scene – this is the most common, as the show is very complex and built on a variety of scenes, alternating excerpts from news programmes, documentaries, interviews, public speeches by politicians, as well as his own comments and jokes in these respects.
- Personal comments: (14 OK OK – BOLD IDEA \ WE SHOULDN’T EXECUTE INNOCENT PEOPLE”
- False dialogue: (15) ”IS INTERESTING REALLY THE WORD THAT YOU ARE LOOKING FOR COOPER/”

Another interesting element to be observed in this regard is how the *thesis* and the main *arguments* are constructed within the text. In doing that, John Oliver starts with a problematic question: ”so the death penalty -- should it exist / and what should its limits be”**,** later arguing that:

> (1) because whether you are boiling people alive or you are putting them to sleep with a tiny injection administered by happy dressed winnie the pooh -- in the end you are getting the same result \

Although not explicitly mentioned, but rather implied, the British broadcaster is plainly emphasizing his disagreement concerning the death penalty. The two extreme situations he pictures (*boiling people alive* or administrating a *tiny injection* for it) are both meant to underline the irreversibility of such a decision.

Summing up, we argue for a very well-rounded speech, apparently digressive, but still remaining on track concerning the matter discussed. The discourse markers, as well as the use of digressions are all strong tools in supporting and building the main thesis and the arguments meant to question the utility of death penalty in society.

The presence of seriousness is easily noticeable by the brief excerpts from *news programmes,* whereas the *non-serious* is can be perceived in the use of *jokes, personal comments* as well as other *entertainment* means employed by the presenter.

5.2.7. Concluding Remarks

To conclude, after this brief analysis of *Last Week Tonight*, we can positively argue for the existence of a new genre within the audio-visual

press. Several other examples, both from the US, but also from Romania can prove that this particular kind of TV show is highly popular with the international audience (*The Colbert Show, The Daily Show, În gura Presei, Lumea lui Banciu).*

We can also conclude that by means of this new genre, we can argue for the presence of various means of *entertainment*, intended to attract the public, as well as for the *informative* and *argumentative content* of *Last Week Tonight*, making it extremely difficult to nominate the purpose of this complex programme.

Still, genre mixing is a fashionable trend, not only in the media, but also in many other fields. By displaying both the entertaining intention, and the seriousness of the news magazine, this new genre is certainly shaping opinions and building beliefs among the audience, due to its undeniable attractiveness. Therefore, we consider that further punctual studies and analyses regarding similar TV shows would be necessary to show the diversity of all the emergent variables of entertainment.

Therefore, this new genre within the audio-visual press is a new hybrid form of journalism that combines relevant information with personal comments and a high degree of subjectivity. We therefore deal with a new form of news programme, derived from the TV journal genre and leading towards entertainment and one-man shows.

5.3. "The Daily Show" (Host: Trevor Noah) – President Trump Takes (Executive) Action

5.3.1. Corpus of Transcription (see transcription details)[7]





Trevor Noah (the presenter of the TV Show): But *let's talk about some of the things that Trump has actually taken action on already \ since swearing in Trump has signed a xxx of executive*





[7] **Transcriptor:** Rada Bogdan (married Nicoară).
Duration: 6′32′′

orders \ **AND I KNOW LIKE EXECUTIVE ORDER SOUNDS LIKE A GREAT TITLE FOR A MOVIE PROBABLY WITH STEVEN SEGAL IN IT \ YOU KNOW / LIKE I'M ISSUING A NEW EXECUTIVE ORDER – WITH MY FIST IT'S TO INCREASE FIGHTING FOR FIST CANCER – WE'LL FIND A CURE SOON MISTER PUNCH ** (audience laughing while the presenter is kissing his fist) *a lot of people think that signing these orders means trump is making up new laws* **BUT THAT'S NOT TRUE ** you see / *the president has the authority to interpret and enforce existing laws \ for example obama used the existing presidential power to hire federal employees to raise their minimum wage* \ **BECAUSE HE KNEW THEY WERE SOON ALL GONNA BE UNEMPLOYED \ SO THAT'S WHY HE DID THAT \ NOW /** *since being inaugurated on Friday* / **AND YES IT'S ONLY BEEN FIVE DAYS PEOPLE I KNOW IT FEELS LIKE FIVE YEARS BUT IT'S FIVE DAYS \ TRUMP HAS SIGNED ABOUT A DOZEN OF EXECUTIVE ORDERS WHICH IS A LOT BUT SOME OF THEM DON'T MEAN ANYTHING**

Speaker 1 (reported speech quoting Washington Post): *yesterday the paperwork was filled for one of the president's first acts in office declaring his inauguration day the national day of patriotic devotion*

Speaker 2 (reported speech quoting Donald Trump): *quote in order to strengthen our bonds to each other and to our country and to renew the duties of government to the people*



Trevor Noah (the presenter of the TV Show): **WOW TRUMP MADE HIS OWN INAUGURATION A DAY OF PATRIOTIC DEVOTION THANKS DONALD TRUMP YOU REALIZE THAT FOR THE REST OF US IT'S LIKE BEING FORCED TO CELEBRATE THE ANNIVERSARY OF THE FIRST TIME WE TRIED ANAL \ THAT' BASICALLY WHAT YOU'VE DONE \ THAT' BASICALLY WHAT YOU'VE DONE** (audience laughing) \ **I WANT US TO REMEMBER THIS EVERY YEAR HAPPY ANALVERSARY PEOPLE /** *the executive orders that have gotten most attention are the one from trump's greatest hits for example the wall/*



Speaker 3 (News Presenter from Fox News): *moments ago president trump signing an executive order to begin building the wall on the southern border*



Speaker 4 (Donald Trump, president of the United States of America): *so badly needed you fox know how badly needed it is*





Trevor Noah (the presenter of the TV Show): **I KNOW THAT SOUNDS LIKE YOU KNOW XXX DONALD TRUMP DID IT HE BUILT THE WALL BUT ALL HE DID WAS SIGN A PIECE OF PAPER WHICH IS NORMALLY HOW TRUMP GETS THINGS BUILT SIGNS UP THE PEOPLE'S BUILDINGS BUT IN THIS CASE HE STILL NEEDS CONGRESS TO ALLOCATE THE MONEY FOR IT SO BASICALLY THIS IS LIKE WHEN KIDS MAKE ONE OF THEIR CHRISTMAS LISTS YOU COULD ASK SANTA FOR A PONY BUT UNLESS YOUR PARENTS GO SPEND MONEY AT THE PONY STORE YOUR ASS AIN'T GETTING A BABY HORSE \ NOW OBVIOUSLY THERE ARE SOME ORDERS THAT ARE MORE SERIOUS THAN THE DEVOTION DAY AND MORE IMMEDIATE THAN THE WALL **





Speaker 5 (news correspondent from Fox News): *president trump trying to crack down on so called sanctuary cities which harbor undocumented immigrants essentially saying that he will withhold federal rents and federal funding from those cities *



Speaker 6 (news correspondent from Fox News): *that's a big one that's gonna affect a lot of cities like new york san francisco los angeles chicago and others *





Trevor Noah (the presenter of the TV Show): **THAT IS FUCKING INSANE** \ *trump is basically blackmailing cities to make them hand over undocumented people \ like the one reason for hoping all of this is that this executive order arguably violates the 10th amendment which says that all the power not given to the federal governments goes to the states \ so you can't force the states to do the federal government's job * **WHICH IS SOMETHING TRUMP WOULD KNOW IF WE WATCHED HAMILTON \ YOU CAN'T SEND PENCE IN YOUR PLACE XXX XXXX XXX / IT'S JUST**



NOT THE SAME so *there are a few hurdles* *you know* *trump's executive orders are gonna have to get over before they go into effect unfortunately not one of them *



Speaker 7 (news correspondent/ presenter from NBC News): *reports the president border proposed immigration plan that includes at least a four-month halt refugee admissions and a temporary ban of people coming from some muslim majority countries that could include iraq iran libya somalia sudan and yemen *







Trevor Noah (the presenter of the TV Show): **HE DID IT PEOPLE \ THIS IS THE MUSLIM BAN \ I MEAN I KNOW IT'S NOT CALLED THE MUSLIM BAN BUT THIS IS THE MUSLIM BAN \ WHEN YOU SAY IT LIKE THAT IT SOUNDS LIKE A SONG \ DO YOU KNOW THE MUSLIM BAN** (audience laughing) **/ THE MUSLIM BAN / THE MUSLIM BAN / THAT'S THEY SAY IT ISN'T A MUSLIM BAN BUT IT IS HE'S JUST BANNING IMMIGRATION FROM COUNTRIES THAT JUST HAPPEN TO ALMOST BE ENTIRELY BE MUSLIM \ IT'S LIKE IF INSTEAD OF BANNING BLACK PEOPLE TRUMP BAN PEOPLE WHO USE COCOA BUTTER ** (audience laughing) **SO A CERTAIN GROUP THAT'S BEING EXCLUDED ** *now* **YOU PROBABLY NOTICED THAT THESE EXECUTIVE ORDERS WOULD MOSTLY AFFECT PEOPLE FROM OUTSIDE THE US \ BUT BEFORE YOU FEEL LEFT OUT DON'T STRESS TRUMP'S GOT YOU COVERED /**





Speaker 8 (news correspondent/presenter from NBC News): *president also signed one to speed up the environmental review process for a high priority infrastructure project *



Speaker 9 (news correspondent/presenter from CNN Live News): *he signed executive actions to revive construction of the keystone xxx oil pipeline and the Dakota access pipeline both of which have been stopped by the obama administration *



Trevor Noah (the presenter of the TV Show): **TRUMP'S JUST MAD AT NATIVE AMERICANS BECAUSE THEY'RE BETTER AT CASINOS THAN HIM** (audience laughing) xxx xxx xxx ooo ooo ooo **AND SPEAKING OF BEING PETTY CAN WE JUST ENJOY FOR A MOMENT HOW TRUMP DOESN'T SEEM TO KNOW WHAT ANY OF THESE EXECUTIVE ORDERS ARE ACTUALLY ABOUT JUST WATCH HIM WHEN HE READS THEM HE LOOKS LIKE THE BULLY IN CLASS ON CLASS REPORT DAY WHO OBVIOUSLY DIDN'T READ THE BOOK **





Speaker 4 (Donald Trump, president of the United States of America): *this is with respect to the construction of the dakota access pipeline dakota access pipeline *



Trevor Noah (the presenter of the TV Show): **IT'S EXACTLY IT'S EXACTLY LIKE A BOOK REPORT THIS IS THE STORY OF BEOWULF BEOWULF SHUT UP MIKEY I PUNCH YOU IN THE FACE SHUT UP STOP LAUGHING /** *so look I understand seeing donald trump like sign a dozen executive orders in less than a week may make it seem like he's getting shit done* but *don't forget whether you support the man going chief or oppose him remember just because you signed an executive order doesn't mean it's going to get done because obama's gone but guantanamo is still here *

5.3.2. Study Premises

The second American TV show we have chosen for our analysis is represented by *The Daily Show*, delivered by Trevor Noah. Following the previous example of *Last Week Tonight*, we preserve the same research path in our attempt to demonstrate the affiliation of the show to the hyper-genre *infotainment*. To this end, we shall be suitably analysing the text transcribed, making use of the sequential analysis and following the pattern of the genre analysis described in Chapter 3, point 3.5. As the first example already shown, we shall divide the study in two main parts, aiming to emphasize the elements of the *serious* and *non-serious* discourses within the text. As far as

the *serious discourse* is concerned, we have identified two genres that can find their corresponding elements within the text: *the news programme* and the *editorial*. In pursuance of the fluidity of our argumentation, we shall reiterate the two definitions, so we can further base our statements on them:

> The usual definition of ***news*** is something that is '***new, interesting and true***'. But that definition is not sufficient to categorize journalism and becomes progressively more problematic". (Rudin, 2002: 5).
>
> For one thing, the author of an ***editorial*** has freedom to use various kinds of evaluation functions as the means of ***manipulating the audience***. Thus, it is necessary for a model of editorial discourse analysis to incorporate in itself with evaluation as the focus, and this model can help to find how power is negotiated in the discourse (Lihua, 2010: 52).

In matters of the *non-serious discourse*, there is a clear majority of items that prove the text's adherence to the *comedy show*. Besides this dichotomy, we have identified several other key-components of this TV show that are highly illustrative when it comes to discussing the relation between the presenter and his audience. In order to facilitate our upcoming analysis, we shall briefly restate some aspects as far as *humour* is concerned:

> a performative pragmatic accomplishment involving a wide range of communication skills including, but not exclusively involving, language, gesture, the preservation of visual imagery, and situation management. (…) (Duranti, 2001: 98)

In terms of the structure of this chapter, we shall follow the same line of reasoning. We shall begin with the contextual framework of the TV show, a brief definition and its characteristics, and afterwards we shall emphasize punctual elements from both discourse types. Of course, the anticipated result is to prove that the TV show pertains to the macro-genre *infotainment* but at the same time incorporates various elements from other several hypo-genres as well.

5.3.3. A Contextual Framework

The third TV show in line for our analysis is *The Daily Show* hosted by Trevor Noah. According to the Facebook official webpage, the main aim of the broadcast is "to tackle the *biggest stories* in *news*, *politics*, and *pop*

culture"[8]. First aired in 1996, the program has been the longest running with the Comedy Central channel. While having two previous presenters (Craig Killburn and Jon Stewart), the show has been conducted by Trevor Noah since 2015.

The excerpt we have chosen for our inquiry is entitled *President Trump Takes (Executive) Action* and it represents a massive part of the show aired on January 25th 2016. The main topic represents the part of the executive orders issued by the new American president after his inauguration. While showing charisma and a powerful bond with the public, the news presenter manages to calibrate the use of both *serious* and *non-serious* discourse in his argumentation. With the well-defined purpose of both *informing* and *entertaining*, we believe *The Daily Show* represents a powerful replica of the *infotainment macro-genre*. The next two sub-chapters will further detail these aspects, by means of a punctual sequential analysis.

5.3.4. Corpus Analysis – Evidence of the Serious Discourse

5.3.4.1. The News Programme Genre

To begin with, there are indisputable reasons to assert that the *The Daily Show* encompasses elements pertaining to the serious genre *news programme*. Considering the definition of *news* we have already stated, the title of the excerpt (*President Trump Takes (Executive) Action*) as well as the main topic covered by the text, we already have sufficient motives to sustain this fact. Moreover, the setting of the programme and its background are also powerful indicators that the genre incorporates elements from the *news* genre: one presenter sitting in a chair and discussing current daily news. The insertion of various comments coming from the diverse news correspondents is also a proof in this sense. Here we can see some demonstrative examples:

> (1) Speaker 3 (News Presenter from Fox News): moments ago president trump signing an executive order to begin building the wall on the southern border

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[8] https://www.facebook.com/pg/thedailyshow/about/?ref=page_internal accessed in December 13th, 2017.

(2) Speaker 5 (news correspondent from Fox News): president trump trying to crack down on so called sanctuary cities which harbor undocumented immigrants essentially saying that he will withhold federal rents and federal funding from those cities \

(3) Speaker 6 (news correspondent from Fox News): that's a big one that's gonna affect a lot of cities like new york san francisco los angeles chicago and others \

Besides the quotations from Fox News programmes, *The Daily Show* also incorporates some of Donald Trump's statements in relation to the main topic addressed: the issuing of executive orders. The seriousness of the topics, statements and the official contexts in which they are integrated are therefore indubitable:

(4) Speaker 2 (Donald Trump president of the United States of America): *quote in order to strengthen out bonds to each other and to our country and to renew the duties of government to the people*

(5) Speaker 4 (Donald Trump, president of the United States of America): *so badly needed you fox know how badly needed it is*

(6) Speaker 4 (Donald Trump, president of the United States of America): *this is with respect to the construction of the dakota access pipeline dakota access pipeline* \

5.3.4.2. The Editorial Genre

Considering the essence of the definition of the *editorial*, which is to impress opinions and values on the audience, we argue for its presence within the show in discussion. There are several emblematic personal comments that the presenter stands out with, but the reasoning line he follows, the arguments he uses as well as the register he employs clearly certify its persuasive nature. We have identified three examples representative in this sense:

(7) a lot of people think that signing these orders means trump is making up new laws BUT THAT'S NOT TRUE \ you see / the president has the authority to interpret and enforce existing laws \ for example obama used the existing presidential power to hire federal employees to raise their minimum wage \

(8) \ trump is basically blackmailing cities to make them hand over undocumented people \ like the one reason for hoping all of this is that this

executive order arguably violates the 10th amendment which says that all the power not given to the federal governments goes to the states \ so you can't force the states to do the federal government's job \

(9) so look I understand seeing donald trump like sign a dozen executive orders in less than a week may make it seem like he's getting shit done but don't forget whether you support the man going chief or oppose him remember just because you signed an executive order doesn't mean it's going to get done because obama's gone but guantanamo is still here \

Despite offering precise guidelines and boundaries in matters of *serious* versus *non-serious genres*, we consider these three excerpts somewhere at the border of the two discourse types. At first, we would be tempted to frame these paragraphs under the auspices of non-serious discourse, due to the presence of various subjective markers, evaluative expressions and even the partiality the host proves in proving his arguments. Yet, we cannot doubt their informative content: "the president has the authority to interpret and enforce existing laws"; "this executive order arguably violates the 10th amendment which says that all the power not given to the federal governments goes to the states \ so you can't force the states to do the federal government's job". The seriousness of the matter as well as the arguments and examples he consolidates in order to bring his demonstration to an end are also relevant aspects here ("for example obama used the existing presidential power to hire federal employees to raise their minimum wage"; "but don't forget whether you support the man going chief or oppose him remember just because you signed an executive order doesn't mean it's going to get done because obama's gone but guantanamo is still here").

5.3.5. Corpus Analysis – Evidence of the Non-Serious Discourse

There are plenty of premises on the grounds of which we can assert entertainment plays a huge role in the creation of these TV shows. To a great degree, our next sub-chapters will indicate the main elements we have identified in this sense: the vast amount of subjectivity, the major humour type as well as the thematic digressions that usually overlap with the plethora of means of humour employed by the entertainer.

5.3.5.1. Subjectivity

For a better organization of this sub-chapter, we have further divided it into two sections:

- *Subjective Markers*

Compared to the Romanian TV shows, where we can find an ample variety of subjective markers, *The Daily Show* is limited from this point of view. However, the examples we have spotted are embodied in the text with a double role. The most relevant examples would be the reiteration of the verb *to know/to understand:*

> (10) AND **I KNOW** LIKE EXECUTIVE ORDER SOUNDS LIKE A GREAT TITLE FOR A MOVIE PROBABLY WITH STEVEN SEGAL IN IT \
>
> (11) **I KNOW** IT FEELS LIKE FIVE YEARS BUT IT'S FIVE DAYS
>
> (12) **I KNOW** THAT SOUNDS LIKE YOU KNOW XXX DONALD TRUMP DID IT HE BUILT THE WALL
>
> (13) so look **I understand** seeing donald trump like a dozen executive orders in less than a week may make it seem like he's getting shit done

Firstly, Noah integrates his opinions into his speech, by clearly acknowledging the subjectivity of his discourse. Yet, as his secondary purpose, he employs these verbal forms to constantly anticipate his audience's thoughts, to communicate with his public, but on the long run to persuade his spectators of what he believes in.

- *Evaluative Expressions*

We have selected on this matter three instances in which the show host evaluates people/situations, leaving objectivity behind:

> (14) **WOW** TRUMP MADE HIS OWN INAUGURATION A DAY OF PATRIOTIC DEVOTION
>
> (15) **THAT IS FUCKING INSANE** \ *trump is basically blackmailing cities to make them hand over undocumented people* \
>
> (16) seeing donald trump sign like a dozen executive orders in less than a week may make it seem **like he's getting shit done** \

In the example no.14 he employs the interjection "wow" to ironically depict Trump's decision to transform his inauguration day in a day of

patriotic devotion. Furthermore, by the use of the phrase "that is fucking insane", the presenter is positioning himself against Trump's statements, categorising his actions as being "insane". As follows, the last example also pictures the presenter's disapproval in terms of president Trump and his actions: "seem like he's getting shit done". The ironical tone and his vulgar vocabulary when it comes to the American president are certainly a valid confirmation of this fact.

5.3.5.2. Means of Humour

Without a doubt, the most eloquent element proving the presence of non-serious and entertaining discourse within this TV show is given by the variety of humour employed by the presenter. We shall be discussing in this subchapter five different strategies used by Trevor Noah in order to create amusement: *imitation, minimizing by comparison, irony and sarcasm, jokes and fictional discourse.*

- *Minimizing by Comparison*

One of the most emblematic humour means, not only for this TV show, but for all the American ones is certainly the *comparison by minimization*. By containing numerous examples of this type, *The Daily Show* is powerfully enriched with minimizing analogies. A few examples would be:

> (17) I KNOW **LIKE** EXECUTIVE ORDER SOUNDS LIKE A GREAT TITLE FOR A MOVIE PROBABLY WITH STEVEN SEGAL IN IT \ YOU KNOW /
>
> (18) YOU REALIZE THAT FOR THE REST OF US IT'S **LIKE** BEING FORCED TO CELEBRATE THE ANNIVERSARY OF THE FIRST TIME WE TIRED ANAL \
>
> (19) SO BASICALLY **THIS IS LIKE WHEN** KINDS MAKE ONE OF THEIR CHRISTMAS LISTS YOU COULD ASK SANTA FOR A PONY BUT UNLESS YOUR PARENTS GO SPEND MONEY AT THE PONY STORE YOUR ASS AIN'T GETTING A BABY HORSE \
>
> (20) \ **IT'S LIKE** IF INSTEAD OF BANNING BLACK PEOPLE TRUMP BANS PEOPLE WHO USE COCOA BUTTER

(21) **IT'S EXACTLY LIKE** A BOOK REPORT THIS IS THE STORY OF BEOWULF BEOWULF SHUT UP MIKEY I PUNCH YOU IN THE FACE SHUT UP STOP LAUGHING

We believe this humour strategy is the most outstanding and the most representative for the conjunction between the *seriousness* and *non-seriousness* of Noah's discourse. *Humour* mostly arises by comparing the signing and issuing of presidential executive orders with: a movie with Steven Segal (example no. 17) or with writing a Christmas wish list beyond reach. (example no. 19). He therefore combines the *gravity* and *rigor* attached to *news of public interest* (executive orders, presidential elections, Muslim ban, presidential inauguration day) together with the *routine* inserated in *day-to-day regular activities* (movies, sex, Christmas shopping, cocoa butter, book reports). The result is nonetheless both *amusing* and *informing*. What is more, we argue that by using this approach, the presenter makes some interesting correlations which may help his audience better understand the main events of the international political scene. Besides their clearly defined purpose which is to amuse, these analogies are also hiding a powerful logical reasoning.

- *Irony and Sarcasm*

Another humourous element whose presence is felt all across the TV show is its high degree of irony. As already discussed within the theoretical chapters of our research, there is a perceivable sense of overlapping between *humour* and *irony*, although the terms can very well function separately as well. In the following instances, we argue that irony is employed here with the defined aim of amusing the audience, but also of exposing the presenter's views (argumentative purpose):

(22) WOW TRUMP MADE HIS OWN INAUGURATION A DAY OF PATRIOTIC DEVOTION **THANKS DONALD TRUMP**

(23) THAT'S THEY SAY IT ISN'T A MUSLIM BAN BUT IT IS HE'S JUST **BANNING IMMIGRATION FROM COUNTRIES THAT JUST HAPPEN TO ALMOST BE ENTIRELY MUSLIM**

(24) **BUT BEFORE YOU FEEL LEFT OUT DON'T STRESS TRUMP'S GOT YOU COVERED**

- *Jokes*

Since *humour* is such a strong and fundamental ingredient within the show, *jokes* are inevitable. One very illustrative sequence in which Trevor Noah engages his audience is the following:

> (25) TRUMP'S JUST MAD AT NATIVE AMERICANS BECAUSE THEY'RE BETTER AT CASINOS THAN HIM

Taken out of context it might not have such a powerful message. But his statement comes after broadcasting some news according to which the Dakota access pipeline is going to be revived. Given the situation in which a large number of native Americans have protested against the construction of this pipeline, the joke finds its place within Noah's discourse.

- *Imitation*

We have encountered two typical examples by means of which Trevor Noah uses imitation in his speech with the purpose of *amusement*. They are both introduced by the comparative discourse marker "like", as they also stand under the auspices of the humour strategy described in the previous lines (*the comparison)*. What is to be mentioned here is that the acting skills of the presenter are strongly visible when imitating. Although our research is mainly focused on the verbal characteristics of the studied discourse, we cannot overlook the powerful impact of both paraverbal and non-verbal elements in terms of humour. In the following three examples, the broadcaster changes the tone of his voice, his intonation, body language – all these with the clearly defined purpose of amusing his audience. In the first example, the presenter is pretending to be Steven Segal, whereas in the second, quoted below, Noah assumes the status of a "bully" reading a book report, although not knowing anything about it (comparing this imagined situation with Donald Trump signing a variety of executive orders and presumably not knowing anything about them). In the third instance, the presenter imitates Donald Trump, by creating an imaginary dialogue we shall further discuss in our next section:

> (26) **LIKE** I'M ISSUING A NEW EXECUTIVE ORDER – WITH MY FIST IT'S TO INCREASE FIGHTING FOR FIST CANCER – WE'LL FIND A CURE SOON MISTER PUNCH

(27) IT'S EXACTLY **LIKE** A BOOK REPORT THIS IS THE STORY OF BEOWULF BEOWULF SHUT UP MIKEY I'LL PUNCH YOU IN THE FACE SHUT UP STOP LAUGHING

(28) \ I WANT US TO REMEMBER THIS EVERY YEAR HAPPY ANALVERSARY PEOPLE

- *Fictional Discourse*

As we have anticipated in the previous lines, imitation goes hand in hand with the fictional/imaginary discourse that Noah also incorporates in the show. We have already made the distinction between *fictional* and *non-fictional*, following Searle's rationale (Chapter III, point 3.1.). In most situations in which Noah imitates people, he also imagines *settings*, *remarks*, *dialogues* that help him advance his argumentation, but also entertain his audience. As we have seen so far, one of the most powerful means that the show host uses to employ his argumentation is *the analogy*. By imagining situations like Steven Segal issuing executive orders in one of his movies (example no. 26) or comparing the class bully with the president of the United States, while imitating his voice, the presenter is fictionalizing his discourse with a declared intention. Therefore, we would like to conclude this section by saying that we have identified two main consequences of this strategy upon Noah's discourse. Firstly, the most easily identifiable one is to create *amusement*. Through his non-serious discourse, he creates the effect of a *false news programme,* employing satire, imagination, and therefore creating fictional made-up stories that could be preferable to the conventional everyday news. Secondly, although hard to believe, these false dialogues/stories are creatively used by Noah, so he can properly build his argumentation. He often uses them to create the analogies we were previously mentioned, hence persuading the spectator into following his line of reasoning.

5.3.6. The Shift from Serious to Non-Serious Discourse

As we have mentioned on several other occasions, our study is mainly based on the *sequential analysis* as the main tool used for our scrutiny.

As already stated, one of the main criteria of selection was strongly related to the *serious versus non-serious* dichotomy we have developed within our study. One of the cardinal characteristics of this show is the constant juggle between *entertainment* and *information.* The manner in which this juggle is performed within the text represents an interesting analytical feature. Taking this into account, we believe it is important to highlight the major linking elements we have identified between the two types of discourse:

- conjuctions: "but", "and", "because";
- interjections: "wow";
- subjective markers: "I know", "that is fucking insane";
- dialogue with audience: "he did it, people"

The instances we have exemplified here are mainly representations of the shift from the *serious* to *the non-serious* discourse. Frequently, this move from the *non-serious discourse* back to the *serious* one is made by a *change of scene* that discloses several *serious discourse* insertions (mostly *news programmes*).

5.3.7. Concluding Remarks

To conclude, we argue that the main hypothesis of our study has been verified. While standing under the auspices of *infotainment*, *The Daily Show* is grounded on a plethora of *genres*, both *serious* and *non-serious*, employing a vast majority of strategies to *entertain* and *inform* at the same time. We have punctually demonstrated how the *news programme* and *editorial* are two genres found within the show. At the same time, we have proven how *entertainment* and *non-seriousness* are also important parts of this show, by means of the great and diverse number of comedic strategies employed (subjectivity, means of humour). In this sense, we have also verified the three main purposes of this show: *to inform, persuade* and *entertain*. All in all, it is needless to say that *The Daily Show* represents an emblematic example of an *infotainment variable*, encompassing both *serious* and *non-serious elements*, validating, therefore, its *hybrid nature*.

5.4. "The Late Show" (Host: Stephen Colbert) – The Road to the White House

5.4.1. Corpus of Transcription (see transcription details)[9]









Stephen Colbert (the presenter of the TV show): *oh yeah leader of the free world / the 2016 election is finally starting to take shape * **UNFORTUNATELY THAT SHAPE IS KIND OF LUMPY / THIS IS THE ROAD TO THE WHITE HOUSE **





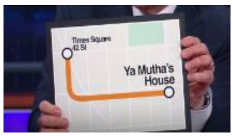
Speaker 1 (Donald Trump, president of the United States of America): *knock the crap out of him would you /*



Stephen Colbert (the presenter of the TV show): *on Tuesday night ted cruz scored a huge win in the Wisconsin primary * **WHICH HAS GIVEN HIM PLENTY OF REASONS TO: I'M GOING TO SAY SMILE /** but **SURE BUT HIS TED MENTUM MIGHT BE SHORT LIVED** *because the campaign has moved to new york where cruz has gotten in trouble for criticizing new york values \\ so here's how cruz was greeted by this morning's new york daily news / take the f train ted* **/** (audience cheering and applauding) **NOW FOR YOU NON NEWYORKERS THE F TRAIN / IS A PROMINENT LINE HERE IN THE CITY \\ WE FREAKILY TELL THE TOWNERS TO TAKE IT \\ OF COURSE IT ONLY HAS ONE STOP / AND IT'S YA MUTHA'S HOUSE ** (audience laughing and applauding) *but even if new yorkers aren't rallying behind ted cruz he's still racking up endorsements right and further right \\ yesterday idaho senator* and **INAPPROPRIATELY CHIPPER FUNERAL DIRECTOR** *jim risch was asked who he supports for president *







[9] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 4′21′′





Speaker 2 (CNN reporter): *i know you had endorsed marco rubio but that didn't exactly work out \ who are you endorsing now /*

Speaker 3 (Jim Risch): well I / I haven't endorsed anyone /

Speaker 2 (CNN reporter): *are you not going to support donald trump /*

Speaker 3 (Jim Risch): *i'm not going to support *

Speaker 2 (CNN reporter): *what about the other two /*

Speaker 3 (Jim Risch): *well I would obviously a: \ kasich is so far behind it's impossible really for him to get the numbers \ so by process of elimination that gets you to ted cruz *

Speaker 2 (CNN reporter): so you want ted cruz to get the republican nomination /

Speaker 3 (Jim Risch): *at this point there's no choice *



Stephen Colbert (the presenter of the TV show*)*: **YES AT HIS POINT THERE'S NO CHOICE \ IT'S THAT KIND OF PASSION THAT INSPIRED THE NEW CAMPAIGN SLOGAN TED CRUZ ABANDON ALL HOPE ** but / (audience applauses in the background) **THE IMPORTANT THING I:S SENATOR RISCH IS ALL IN**





Speaker 2 (CNN reporter): *so far you are only I think by our count the third senator republican senator who would now effectively on this program has come out and endorsed cruz lindsey graham and mike lee \ your colleagues they have but I haven't seen it*

Speaker 3 (Jim Risch): *did I just endorse XXX /*

Speaker 2 (CNN reporter): *i don't know \ you sort of said you prefer him over the other two \ (Jim Risch laughing in the background) that sounds like an endorsement doesn't it /*

Speaker 3 (Jim Risch): *I guess it depends on your definition *



Stephen Colbert (the presenter of the TV show)*:* yeah / **IT DEPENDS ON THE DEFINITION \ ENDORSEMENT MEANS THROWING UP IN YOUR MOUTH A LITTLE BIT RIGHT / THAT ENDORSEMENT IS GONNA STAY WITH ME FOR A WHILE ** so *ted cruz is piling up delegates and gaming on donald trump \ we might be on our way to what is called a contested convention \ that's when no candidate holds a decisive majority of the delegates * so **THE NOMINEE IS CHOSEN THROUGH WHEELING AND DEALING \ OR ON RARE OCCASIONS A HOT BUNS COMPETITION \ HOW DO YOU THINK NIXON GOT THE NOMINATION IN 68 /** but **/ OH DADDY LIKE HERE'S HERE'S WHERE IT GETS SUPER CRAZY / THE GOP COULD NOMINEE SOMEONE WHO DID NOT EVEN RUN THIS YEAR / AND BELIEVE IT OR NOT THERE ARE SOME PEOPLE WHO DID NOT RUN THIS YEAR /** now **SOME NAMES SOME NAMES GOOD MEN SOME NAMES HAVE ALREADY BEEN FLOATED LIKE PAUL RYAN MITT ROMNEY AND MITT ROMNEY \ I KNOW I JUST SAID HIM** BUT **PEOPLE FORGET HIM SO QUICKLY \ NOW IN AN ACT OF DESPERATION WHO KNOWS WHO THE GOP WILL NOMINATE / COULD BE SCROOGE MCDUCK / XXX BOARD THAT SPELLS OUT RONALD REAGAN A BALD EAGLE WEARING A PAIR OF XXX KHAKIS /**















5.4.2. Study Premises

As already mentioned on previous occasions, the main goal of this case study is to also validate its adherence to the *macro/hyper-genre infotainment*. Therefore, the strategy we have adopted in this sense is to prove both the *informative* and *entertaining* nature of the show in discussion. In this sense, we will move along with the distinction *serious* versus *non-serious*, and

mean by *serious discourse* everything that belongs to public interest news and is presented with *objective, informative* intentions. On the other hand, we shall consider non-serious genres/discourse all aspects that are hilarious, *amusing*, *entertaining* and lacking objectivity. Following this line of reasoning and considering the main purpose of our analysis, which is to demonstrate the *hybrid nature* of the broadcasts, we have further identified elements from various other media genres whose presence will prove with the help of *sequential analysis* and *corpus linguistics*, as well as the theoretical notions we have illustrated in our previous chapters. In the same manner, we have structured this sub-chapter into two subsequent segments that will each deal with the *informative* and *entertaining* sides of the show. When discussing the *serious*, namely, the *informative* discourse, we shall be also detailing elements from the *news programmes*. However, when arriving at the *non-serious/entertaining* side of the broadcast, there was a plethora of humourous strategies employed by the presenter that also came to our attention when analysing the text: the vast degree of *subjectivity, humour means, irony, comparisons, and fictionalized discourse*.

As far as the theoretical tools employed in this study, we shall revisit a few notions we have already offered our understanding of the terms as well as their proper definitions: *news programme, political satire, humour, irony, news*. What is new will be the use of the term *talk-show*, as the show is described as such, but we shall be coming back to the notion in the adequate context in the following paragraphs.

Assuming the risk of being repetitive, we shall be stating again that we will base our research on the framework offered by Bhatia (in Chapter III, point 3.5.), following the pattern of analysing unfamiliar genres.

As far as anticipating our results and stating our hypotheses, we argue that we are dealing here with an *infotainment variable*, created by means of combining both *serious* and *non-serious* elements pertaining to different genres. We shall briefly attempt to provide a contextual framework of the TV show, describing its purposes and roles, as well as defining some key elements in terms of its history.

5.4.3. A Contextual Framework

In pursuit of a more accurate analysis of this text, we believe it is highly important to offer a brief description of the show. These being said, it is important to mention that the official Wikipedia page of *The Late Show*[10] defines it as being a *news political satire (*see the definitions provided in the theoretical sections), however also containing important characteristics of a *talk-show,* as the presenter regularly invites various guests to the show. A production of the channel CBS, the show was first aired on September 8th, 2015, hosted by Stephen Colbert – described on the show's official website as being "the television host, writer, actor, and producer[11]" of the show.

In terms of the corpus we have chosen for this analysis, what follows is an excerpt from the episode that was aired in April 2016 dealing with an amusing exposure of the American presidential nominations from the respective year. The newscaster proves to be very skilful in positioning his speech between the *seriousness of the news* and the *made-up story* he builds on it, thus fictionalizing the event. By means of this text, we shall prove the show's affiliation to *infotainment*.

5.4.4. Corpus Analysis – Evidence of the Serious Discourse

When discussing the presence of *serious discourse* and implicitly the *serious genres* that are part of this show, we consider that the *news programme* (and here and there, *the talk show)* are the most visible proofs of seriousness.

5.4.4.1. News Programme

As we have previously mentioned when characterizing the other shows, the first confirmation that we are partially dealing with a *news programme* is obtained by the *setup*, *structure* and *background* offered by the show. By means of the table arrangement, the presenter's position, the topic

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[10] https://en.wikipedia.org/wiki/The_Late_Show_with_Stephen_Colbert, accessed on December 14th, 2017;

[11] http://www.cbs.com/shows/the-late-show-with-stephen-colbert/about/, accessed on December 14th, 2017;

discussed, the constant reference to the daily news, as well as the projection of excerpts from various news broadcasts, we can definitely argue in favour of the presence of this *serious genre*. Here we have two representative examples:

> (1) Stephen Colbert (the presenter of the TV show): on tuesday night ted cruz scored a huge win in the wisconsin primary \ **WHICH HAS GIVEN HIM PLENTY OF REASONS TO: I'M GOING TO SAY SMILE / BUT SURE BUT HIS TED MENTUM MIGHT BE SHORT LIVED** because the campaign has moved to new york where cruz has gotten in trouble for criticizing new york values \
>
> (2) but even if new yorkers aren't rallying behind ted cruz he's still racking up endorsements right and further right \ yesterday Idaho senator and **INAPPROPRIATELY CHEAPER FUNERAL DIRECTOR** jim risch was asked who he supports for president \

Before moving forward with the analysis, we ought to emphasize once again that the *serious discourse* is marked by lowercase letters, while the use of the capital letters signal the use of the *non-serious discourse*. As we can easily observe, the two examples we have offered contain both types of discourse. Now, although we are discussing here the serious elements, we shall keep the examples this way for the sake of a contextual framework.

In the first instance, Colbert begins by stating the event he plans to consider during the show: "on tuesday night ted cruz scored a huge win in the wisconsin primary \". Immediately afterwards he inserates a personal comment, imbued with his characteristic irony: "**WHICH HAS GIVEN HIM PLENTY OF REASONS TO: I'M GOING TO SAY SMILE / BUT SURE BUT HIS TED MENTUM MIGHT BE SHORT LIVED".** This short sequence is interesting as it has two distinctive sides: "**WHICH HAS GIVEN HIM PLENTY OF REASONS TO: I'M GOING TO SAY SMILE /**" – a personal comment made by the presenter, with no informative content, and "**BUT SURE BUT HIS TED MENTUM MIGHT BE SHORT LIVED" –** contrasted by the conjuction *but.* We have called this second part an *informative preamble* because despite its amusing shape, it also announces the continuation of the previous news. The switch back to the *serious discourse* it happens inimaginably fast as the presenter rapidly introduces a serious explanation for his personal comments: "because the campaign has moved

to New York where Cruz has gotten in trouble for criticizing New York values\". These examples are also highly illustrative in showing the constant transfer between *serious* and *non-serious* elements, in terms of a single sequence. In the first example, there are three discourse markers that make this shift possible: *which* in the first example – introducing an amusing explanatory note regarding the news quoted by Colbert; *but* – announcing the informative preamble we have mentioned already, and *because* in the second example – introducing the spectator back into the non-fictional world, as he comes back to the serious news. They are argumentative discourse markers, having the definite purpose to both *inform* and *convince* the audience.

In the second examples, Colbert maintains the objective informative tone all with a single exception, where he employs the following personal comment: "**INAPPROPRIATELY CHEAPER FUNERAL DIRECTOR".**

Although this section was dedicated to proving the *seriousness* of the programme, we believe this mirror image of the two discourse types proves its relevance, as the primary goal of our research is to prove the *hybrid* nature of the show. However, for the sake of summarizing the *serious* elements that certify the employ of *news programme* we shall reiterate some important characteristics of the broadcast: the neutral tone of the presenter when stating the *news* (see the lowercases only), the topic addressed (American presidential elections), the nature of the phrase construction (responding to the questions *who*, *when*, *where*?), typical to a news broadcast.

5.4.4.2. Talk Shows

As this media genre is only partially present among our shows and not highly relevant for our research intentions, we have not devoted a detailed chapter. However, we cannot deny its subtle presence within this episode, and hence we shall define it properly before moving on:

> Cercetările în domeniu (Charadeau & Ghighilione 2005; Ionescu-Ruxăndoiu 2006) definesc talk-show-ul drept program de televiziune sau radio unde un grup de persoane se întâlnesc pentru a discuta pe marginea

> unor teme propuse de o gazdă. Aceleași surse notează natura spontană a emisiunii, realizată însă pe o temă fixă[12]. (Duma, Pop, 2011: 143)

The presence of this *genre* is slightly validated by the second-degree information presented by Colbert in his shows. A short excerpt from a political CNN talk show is inserted here and its aim is to prove the newscaster's arguments:

> (3) Speaker 2 (CNN reporter): so far you are only I think by our count the third senator republican senator who would now effectively on this program has come out and endorsed cruz lindsey graham and mike lee \ your colleagues they have but I haven't seen it
>
> Speaker 3 (Jim Risch): did I just endorse XXX /
>
> Speaker 2 (CNN reporter): i don't know \ you sort of said you prefer him over the other two \ (Jim Risch laughing in the background) that sounds like an endorsement doesn't it /
>
> Speaker 3 (Jim Risch): I guess it depends on your definition \

As the purpose of this excerpt is to back up Colbert's main thesis, we can now transfer to the next section of our analysis, which is dedicated to this exact purpose.

5.4.4.3. Thesis and Arguments

We have already emphasized that each text we are analysing within our case studies represents only a fragment of an entire episode, usually contextualized by means of a thematic approach. As discussed so far, this episode presents the topic of American nominations in terms of presidential elections. Now, having this context in mind, as well as the title of this short sequence: *The Road to the White House*, Colbert states the core topic of his show from the very first lines:

> (4) Stephen Colbert (the presenter of the TV show): oh yeah leader of the free world / the 2016 election is finally starting to take shape \

[12] Researchers in this area (Charaudeau & Ghiglione, 2005; L Ionescu-Ruxăndoiu, 2006) define the *talk-show* as a TV or radio programme where a group of people meet in order to debate several topics proposed by the show's host. The same sources note the spontaneous nature of the show, yet grounded on a fixed topic. *(Our translation)*

The presenter does not retract from his already known exchanges between *serious* and *non-serious* discourse types, as the following line represents one of his *personal comments* regarding this topic, which also represent the core thesis of this episode: **UNFORTUNATELY THAT SHAPE IS KIND OF *LUMPY***. What follows is indeed a detailed exposure of his arguments supporting this phrase: the amusing story he creates about four candidates, the victory of Ted Cruz in the Wisconsin primary, the endorsement of Jim Risch for Ted Cruz.

5.4.5. Corpus Analysis – Evidence of the Non-Serious Discourse

Concerning the presence of the *non-serious* discourse within the show, we can surely argue for a wide variety of means which makes this possible. In order to anticipate some of the aspects discussed within this sub-chapter, we shall point out the following: the undoubted presence of *subjectivity*, the wave of *irony* and *sarcasm* that surrounds the text, as well as several *humour strategies* intentionally employed by the newscaster in order to *entertain* his audience.

5.4.5.1. Subjectivity

When it comes to the degree of subjectivity within this text, we have identified two distinct means*: first person singular verbs* and the use of *evaluative expressions* (see below the underlined markers):

- *Subjective markers*

  (5) **I'M** GOING SO SAY SMILE;
  (6) IT'S GONNA STAY WITH **ME** FOR A WHILE;
  (7) **I** KNOW **I** JUST SAID HIM;

- *Evaluative Expressions* (here, we would like to emphasize their argumentative purpose, as well as the fact that this is a common *non-serious* element to all eight shows discussed):

  (8) UNFORTUNATELY THAT SHAPE IS KIND OF **LUMPY;**
  (9) **INNAPROPRIATELY CHEAPER** FUNERAL DIRECTOR.

5.4.5.2. Means of Humour

- *Irony and Sarcasm*

By far, one of the most repetitive strategies employed by Colbert to entertain his audience is his *ironical tone*, as well as the vast amount of *sarcasm* we encounter in his text. We have identified the next three most illustrative instances in this sense, as we can see below. We are going to shortly comment upon them, as follows:

> (10) YES AT HIS POINT THERE'S NO CHOICE \ IT'S THAT KIND OF PASSION THAT INSPIRED THE NEW CAMPAIGN SLOGAN TED CRUZ ABANDON ALL HOPE
>
> (11) YEAH / IT DEPENDS ON THE DEFINITION \ ENDORSEMENT MEANS THROWING UP IN YOUR MOUTH A LITTLE BIT RIGHT / THAT ENDORSEMENT IS GONNA STAY WITH ME FOR A WHILE
>
> (12) AND BELIEVE IT OR NOT THERE ARE SOME PEOPLE WHO DID NOT RUN THIS YEAR / NOW SOME NAMES SOME NAMES GOOD MEN SOME NAMES HAVE ALREADY BEEN FLOATED LIKE PAUL RYAN MITT ROMNEY AND MITT ROMNEY \ I KNOW I JUST SAID HIM BUT PEOPLE FORGET HIM SO QUICKLY \

Example no. 10 shows the satirical attitude of the presenter in relation to the arguments used by Jim Risch when asserting that he will support Ted Cruz because he has no other choice. In no. 11, Colbert ironizes the definition of *endorsement,* after Risch's assertion in relation to this term: "I guess it depends on your definition". By comparing the notion of *endorsement* with a throw up of "a little bit right" in one's mouth, the moderator also employs another humour strategy we will discuss shortly (*the use of comparison by minimization).* Within the last example of this section, no. 12, the irony comes from the presenter's belief that there was a great number of people who ran for the presidential elections in 2016. Of course, the sarcasm proves to be subtle and still fruitful as Colbert build his phrase with reverted meaning: "AND BELIEVE IT OR NOT THERE ARE SOME PEOPLE WHO DID NOT RUN THIS YEAR /". The ironical tone is further driven towards Mitt Romney (the Republican presidential candidate of 2012 in the US), whose name is pronounced twice by the entertainer Colbert, due to the fact that "PEOPLE FORGET HIM SO QUICKLY". Easily noticeable, but at the same time very interesting is also the use of the discourse marker yeah/yes by

means of which the entertainer introduces his satirical comments. By employing these markers, he evidently disagrees with Risch's or Cruz's opinions in a very cynical manner. Hence, this discourse marker is also employed ironically.

- *Comparaison by Minimization*

The following means we have chosen to prove the presence of humour and entertainment in Colbert's show is the *comparison by minimization*. We have found the next two sequences highly emblematic in this regard:

> (13) ENDORSEMENT MEANS THROWING UP IN YOUR MOUTH A LITTLE BIT RIGHT / THAT ENDORSEMENT IS GONNA STAY WITH ME FOR A WHILE;
>
> (14) NOW IN AN ACT OF DESPERATION WHO KNOWS WHO THE GOP WILL NOMINATE / COULD BE SCROOGE MCDUCK / XXX BOARD THAT SPELLS OUT RONALD REAGAN A BALD EAGLE WEARING A PAIR OF XXX KHAKIS /

In the first example, as already mentioned in the previous section of this chapter, the presenter equates the meaning of political endorsement with the following explanation: "THROWING UP IN YOUR MOUTH A LITTLE BIT RIGHT", in order to mock Risch's statements. By offering this fake definition of this term, he shows not only that his discourse is profoundly dominated by an ironical touch, but also that he manages to entertain his audience by means of subtle and refined amusing observations. The following example (no. 14) is also a powerful representation of ironical attitude, still by means of a comparative approach. By ironically implying that Scroodge McDuck could be a potential nominee for the presidential elections, the presenter insinuates the following two aspects. Firstly, by comparing this "non-serious cartoons character" with the nominees already in place, Colbert is minimizing their qualifications for the job. Secondly, this amusing phrase is also serving as one of his arguments in proving that the shape of the 2016 elections is indeed "kind of lumpy".

- *Jokes*

The following humour strategy we have identified is the usage of *jokes* within the show. Of course, due to the complexity of the natural speech, there are various humourous strategies that overlap in our analysis, and that incorporate more than a single aspect worthy of being discussed. However,

we have chosen to represent the instances we believe are the most illustrative for the matters discussed in each section. Hence, the following joke made by Stephen Colbert in relation to the F station which has only one stop: ”AND IT'S YA MUTHA'S HOUSE”:

> (15) NOW FOR YOU NON NEWYORKERS THE F TRAIN / IS A PROMINENT LINE HERE IN THE CITY \ WE FREAKILY TELL THE TOWNERS TO TAKE IT \ OF COURSE IT ONLY HAS ONE STOP / AND IT'S YA MUTHA'S HOUSE \

First of all, this joke represents an explanation with regards to the F train from New York, which is ”a prominent line here in the city”. Secondly, by implying that it only has one stop (”YA MUTHA'S HOUSE”), Colbert is not only employing another humourous strategy, but he also softly suggests that Ted Cruz should leave the city.

- *The Usage of Fictional Discourse*

Last but not least, another powerful means used by the presenter in order to create spectacle and entertain his watchers is the use of the fictional discourse. As a distinctive feature of the American TV shows (to a greater or lesser extent), the employ of *fictional discourse* represents an important asset of these broadcasts from various perspectives we shall punctually illustrate in the following lines. Example no. 16 is emblematic in this sense:

> (16) Speaker 1 (Donald Trump, president of the United States of America): knock the crap out of him would you /






Although we stated on various occasions that our study is mainly based on the verbal communication of the presenters, we have kept the images for this example because they are most illustrative in showing the way in which the *daily news* was fictionalized. While the voice of Donald Trump can be heard in the background saying: “knock the crap out of him would you”, Colbert is mocking the four candidates to the American elections by fabricating a fake version of the Wizzard of Oz, using the candidate's faces in doing so. By creating the impression that he is

comparing the American elections with a bedtime children story/cartoon, Colbert succeeds to take a few important steps within his argumentation. Firstly, it is a strong proof in favour of the *spectacle* and *the non-seriousness* present within the show. And by doing so, it is one of the most relevant manners by means of which the audience is entertained. Secondly, as we have already discussed on previous occasions, the immersion of such minimizing comparisons within the text is also a powerful instrument in creating some simplistic analogies that may help the watcher achieve a better understanding of the worldwide political scene.

5.4.6. The Shift from Serious to Non-Serious Discourse

As we have tried to follow the same pattern of analysis for all the texts for the sake of consistency, this segment is meant to highlight the main linking elements between the *serious* and the *non-serious* discourse within the text. Since this constant transfer between *information* and *entertainment* represents a defining characteristic of the show, we believe it is highly important to reveal the manner in which this transfer takes place.

A recurrent linguistic behaviour in this regard is the employ of the *explanatory sentences* with comic nuances. The presenter starts his excerpts in a *serious informative* tone and as he advances in his argumentation he uses markers such as "which" or "now" in order to switch towards the *non-serious* register. The presenter also employs adversative conjuctions such as "but", or conclusive ones such as "so", in order to change the type of discourse. And last but not least, the adverb "yes"/ "yeah" also finds its place within the transfer between what is *serious* and what is not. Used with a rather ironical touch, the adverb is apparently approving of some comments projected within the show a few seconds before, hence making the transfer in discussion possible. Of course, as argued in the previous analysis, the constant change of scene not only proves the complexity of the show, but also facilitates the exchange between *serious* and *non-serious,* between *information* and *entertainment.*

5.4.7. Concluding Remarks

In concluding our demonstration with regard to this case study, it is needless to say that the presence of both *serious* and *non-serious discourse* within the show is a relevant indicator of the *hybrid* nature of the broadcast. *The Late Show* hosted by Stephen Colbert represents one of the most emblematic variants of the *infotainment* hyper-genre. By means of an agile combination between the *informative genres* (news programme, talk-show) as well as by the employment of *satire*, *humour* and *irony* within the text, this episode's analysis represents a demonstration that *The Late Show* stands under the umbrella of *infotainment*.

5.5. "Late Night" (Host: Seth Meyers) – Hey! A Message to Media Normalizing the Alt-Right

5.5.1. Corpus of Transcription (see transcription details)[13]











Seth Meyers (the presenter of the TV show): *since the election of donald trump in the ascension of his right hand xxx xxx there've been fears about the rise of white supremacy yet the media seems to be bending over backwards to normalize the so called alt-right movement / take this recent headline from cnn.com hipster or hatemonger the trendy young face of austria's far right \ this brings us to a segment we call HEY /* **HEY/MEDIA / BUT WHAT ARE YOU DOING / HOW DO YOU CONFUSE HIPSTERS WITH NAZIS /** *Nazis like to invade other people's territories \ turning it into an utopia for the white race – whereas hipsters* ok ok now **I SEE THE CONFUSION BUT STILL STILL CHECK OUT THIS ARTICLE FROM**



[13] **Transcriptor:** Rada Bogdan (married Nicoară).
Duration: 2′26′′

THE LA TIMES *white nationalists come to Washington in hopes of influencing trump* \ **HEY JUST A TIP NEWS MEDIA IF YOU'RE TRYING TO WARN US ABOUT THE DANGER OF WHITE SUPREMACISTS MAYBE DON'T USE THEIR TINDER PICK I ENJOY TENNIS XXX AND FORCED WALKS ON THE BEACH ** and **HEY ALT-RIGHT IS THE NAME THEY PICKED FOR THEMSELVES YOU DON'T HAVE TO USE IT \ IF ZOMBIES WANTED TO BE CALLED POST LIGHT BRAIN XXX WE'D STILL CALL THEM ZOMBIES \ IF IT LOOKS LIKE A DUCK AND TALKS LIKE A DUCK AND STEPS LIKE A GOOSE IT'S A NAZI ** and **HEY THIS IS AMERICA / RIGHT HERE / THIS IS AMERICA / AND IF WE'VE DONE EVER ANYTHING THAT WE CAN ALL BE PROUDER THIS IS DEFEATING THE NAZIS ** although **DUBIOUS ARTICLES LIKE THIS ONE FROM THE ATLANTIC DO NOT HELP** \ *are jews white* **/ I DON'T KNOW \ DID THEY SUBSCRIBE TO THE ATLANTIC /** (audience laughing in the background**) I THINK YOU'RE MISSING THE BIGGER POINT WHICH IS IF SOMEBODY WHO WANTS TO KNOW FOR SOME REASON IT'S NOT AN INNOCENT QUESTION \ NOBODY SAYS ARE JEWS WHITE / AND THEN FOLLOWS IT UP WITH WELL EITHER WAY I JUST LOVE'EM \ GET YOUR XXX TOGETHER MEDIA / CALLING NAZIS WHITE SUPREMACISTS THE ALT-RIGHT IS LIKE CALLING O J SIMPSON A CUTLERY ENTHUSIAST **

5.5.2. Study Premises

The structure of this study's analysis remains the same as we have seen in the previous cases. We shall keep as our main hypothesis the fact that the show entitled *Late Night* and hosted by Seth Meyers represents another variable of the larger genre which is *infotainment*. In support of this premise, we shall begin the research by offering a *contextual framework* of the show, detailing its history, purposes as well as summarizing and describing our corpus. In what follows, we shall be dividing our study into two halves: the first will be entitled *Corpus Analysis – Evidence of the Serious Discourse,* while the second will be named *Corpus Analysis – Evidence of the Non-Serious Discourse.* By means of punctually showing elements from both categories and further

emphasizing more details in this regard, we shall be demonstrating that this broadcast represents an interesting mixture of serious and non-serious[14] genres, proving this way its heterogenous nature. We shall be ending this section with a sub-chapter entitled Concluding Remarks, whose aim will be to validate our hypotheses and to strengthen our assertions.

5.5.3. A Contextual Framework

According to their Wikipedia official page, the show premiered on February 24th, 2014 and will have Meyers as its host through 2021[15]. Being aired on NBC channel, we believe one of the most suitable instruments in offering the show *Late Night* the proper context of analysis is the way in which the broadcast is defined on its official website:

> "Late Night with Seth Meyers" is home to A-list ***celebrity guests, memorable comedy*** and ***topical monologue jokes***. It is hosted by Emmy Award-winning writer and one of the 2014 TIME 100, Time magazine's 100 most influential people, Seth Meyers. Previously, Meyers served as head writer on "Saturday Night Live" and anchor on the show's wildly popular "Weekend Update". An established ***comedian***, Meyers is known for his perfectly-timed ***wit*** and off-the-cuff ***satire***. Meyers' fellow "Saturday Night Live" cast member and friend Fred Armisen serve as music director/drummer for the house band, The 8G Band with Fred Armisen.[16] (our emphasis)

Despite the fact that this definition offers no emphasis on the daily news presented by the show, there is a segment within the show called A *Closer Look* whose aim is to offer the broadcast a politically-driven outline as well, by also presenting an *informative* content with respect to *public interest events*. Despite this obvious slip of the definition, there are still a myriad of key-words that help us describe the show at a first glance. By reading the very first phrase of this description stating that the show is home to a list of "celebrity guests, memorable comedy and topical monologue jokes", we can

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[14] See the theoretical distinction we have already provided within the third chapter, point 3.1 and 3.2.

[15] https://en.wikipedia.org/wiki/Late_Night_with_Seth_Meyers, accessed on December 18th 2017;

[16] https://www.nbc.com/late-night-with-seth-meyers, accessed on December 18th 2017;

already visualize a glimpse of its complexity. The show is also being described on its official Wikipedia page as being a "late-night talk-show", therefore confirming these elements. The other two words present in the definition above that we would like to highlight in this respect are: *satire* and *comedy*. Hence, these two terms prove the adherence of this broadcast to the *entertainment* field as well. It is from these two perspectives that we have integrated this broadcast into the macro genre *infotainment*, since we are aware of both its informative side and its entertaining nature.

In relation to the text we have chosen to be part of our corpus, it is worth mentioning that it addresses media in a sarcastic manner, criticizing it for normalizing the alt-right movement. From a quantitative perspective, this text is the shortest of all the eight transcribed and analysed in this chapter, as it only contains 349 words. Yet, the length of the text was not a relevant aspect when choosing our corpus, as it was thematically selected. Hence, since Meyers allocated 349 words to discussing this topic, we did not find any issue in continuing so with our study. As the following sections will demonstrate, the text presents a plethora of strategies by whose means we can identify its doubly heterogenous nuances. The seriousness and non-seriousness of the text merge in such a manner that we can easily identify both the informative and the entertaining elements, as follows.

5.5.4. Corpus Analysis – Evidence of the Serious Discourse

This segment will focus on the two most proeminent *serious genres* that come forth within *Late Night: news programme* and *news magazine.*

5.5.4.1. News Programme

Bearing in mind the theoretical background offered in our third chapter as well as the main constituent elements when discussing the *news* as a genre, we believe the following excerpt is proving its relevance in asserting that the *news programme* is encountered within this text:

> (1) since the election of donald trump in the ascension of his right hand xxx xxx there've been fears about the rise of white supremacy, yet the

media seems to be bending over backwards to normalize the so-called alt-right movement /

Besides the obvious topic addressed here, which clearly is a public interest one, we can definitely observe the lack of any subjectivity as well as the neutral impersonal tone of the newscaster: "there've been fears", "the media seems to be bending over backwards (…)". The fragment also follows the composition of the *news* by clearly responding to the following questions: *who, when, where, how*? Nonetheless, as we have argued already on previous occasions, *Late Night* (as well as all the other American TV shows discussed within our study) is staged like a *news programme* (table and chair arrangements, setup, position of the presenter).

5.5.4.2. News Magazine

While being a more peculiar feature for the Romanian shows (analysed in the following chapter), *Late Night* also demonstrates the presence of the *news magazine* serious genres within the show by means of two references to the daily press: *cnn.com* and *LA Times*. Since we have previously defined the *news magazine* as an *inventory* of the daily press, we believe these two references not only prove a certain degree of seriousness of the newscast, but also prove that one of many genres incorporated within *Late Night* is the news magazine.

(2) take this recent headline from **cnn.com** hipster or hatemonger the trendy young face of austria's far right

(3) CHECK OUT THIS ARTICLE FROM THE **LA TIMES** white nationalists come to Washington in hopes of influencing trump

In discussing the intention behind inserting these two press references, this action has several implications. Firstly, there is no doubt that it offers a more serious tone and context to the show. But secondly, if we take into consideration the accusing attitude of the presenter in relation to the media, it is easily noticeable that Meyers places his show in opposition to the "rest of the media", while using these references to further attack/ironize them, as we shall see. By doing so, the anchor attempts to persuade his public of the manipulative nature typical of the "regular media", positioning his show as a valuable alternative source of information.

In what follows, we shall see the manner in which entertainment is also present in this short excerpt.

5.5.5. Corpus Analysis – Evidence of the Non-Serious Discourse

In terms of proving the text's affiliation to the *non-serious discourse* as well, we have identified the following several *subjectivity markers*, as well as a few illustrative examples that show how *humour* is an important part of the show.

5.5.5.1. Subjectivity

When discussing the subjective markers present in this episode, it is worth mentioning that unlike the other TV shows we are analyzing, the presence of the show's anchor is rarely encountered in terms of the singular first person. Instead, an interesting strategy used by the presenter is the usage of the plural form of the first person. By this approach, the presenter is placing himself in the same category as the spectator, opposing mainstream thinking (in this case media's perspective as far as the Jews are concerned). We shall be pointing out the following examples in this regard: ″to warn us″, ″we've done″, ″we can call″. Still, there is one instance in which the first person singular verbal form is used, and this is: ″I think you're missing the bigger point.″ This remark comes as a direct address towards the media, but it is also extremely representative for this episode's main thesis. In this respect, this entire excerpt serves as an expression of disapproval as far as how media tackles some sensitive topics.

On the other hand, another manner in which subjectivity validates its presence within the show is given by the use of several evaluative expressions. Two of the most typical examples are: ″dubious articles″, ″get your shit together media″. They are both used when the presenter directly addresses the regular media. While the first one (″dubious articles″) expresses the presenter's negative attitude towards the media in a more amiable manner, the second (″get your shit together media″) uses a very dynamic and influential tone in stating so. What is more, the offensive

vocabulary surpasses the colloquial boundaries of language, embracing vulgarity.

5.5.5.2. Means of Humour

There is no doubt that humour has a significant importance within the broadcast analysed. Despite the reduced length of this excerpt, we have still classified the means of humour in two distinct categories: *minimizing comparisons* and *ironical/sarcastic comments:*

- *Minimizing comparison*

When observing this humour strategy within the analysed text, we have spotted three emblematic examples where we can clearly see a process of minimization obtained through comparisons:

> (4 HEY/MEDIA / BUT WHAT ARE YOU DOING / HOW DO YOU CONFUSE HIPSTERS WITH NAZIS / Nazis like to invade other people's territories \ turning it into a utopia for the white race – whereas hipsters ok ok now I SEE THE CONFUSION BUT STILL STILL CHECK OUT THIS ARTICLE FROM THE LA TIMES white nationalists come to
>
> (5) IF ZOMBIES WANTED TO BE CALLED POST LIGHT BRAIN XXX WE'D STILL CALL THEM ZOMBIES \
>
> (6) / CALLING NAZIS WHITE SUPREMACISTS THE ALT-RIGHT IS **LIKE** CALLING O J SIMPSON A CUTLERY ENTHUSIAST \

Example no. 4 compares Nazis to hipsters. Although the presenter initially starts by blaming the media for equating these two categories, when he starts to define each category, he amusingly discovers the reasons behind the confusion: "Nazis like to invade other people's territories \ turning it into an utopia for the white race – whereas hipsters ok ok now I SEE THE CONFUSION." However, despite the amusing effect produced by this intentionally used comparison, the presenter still disagrees with respect to some terminological boundaries. Meyers states that although this movement has defined itself as the ALT-right movement, media should disagree with the use of this term. Following this rationale, example no. 5 is also illustrative because of another interesting comparison: presumably zombies would like to be called "POST LIGHT BRAIN XXX". Hence, to that end, the presenter argues that the media should "stop normalizing alt-right movement calling it this way". For that purpose, the comparison in example no. 6 is equally

eloquent and maybe, the most explicit of all. By using the adverb *like,* the presenter equates two facts: "calling nazis white supremacists the alt-right" = "calling O J Simpson a cutlery enthusiast". For the sake of providing a contextual framework for this sentence, it is widely known that O J Simpson is a prestigious criminal. As a deduction, the point Meyers emphasizes is that the media should not adopt a mild and delicate language when it comes to stating some truths. As already proven on several other occasions, we consider that the use of these comparisons not only amuses the audience, but also creates some analogies that could help towards a better understanding of the events/news discussed.

- *Irony*

Another powerful expression of humour within this text is certainly given by the use of *irony/sarcasm* within the broadcast. The two ironical commentaries exemplified below are emblematic for the newscaster's attitude with respect to one of *The Atlantic*'s title: *Are Jews White*? In example no. 7, Seth Meyers emphasizes that there is a certain degree of racism hidden behind these lines, because, he says:

> (7) **NOBODY SAYS ARE JEWS WHITE / AND THEN FOLLOWS IT UP WITH WELL EITHER WAY I JUST LOVE'EM **

In the following example, the presenter ironizes the questions *Are Jews White* by offering the following reply:

> (8) **I DON'T KNOW \\ DID THEY SUBSCRIBE TO THE ATLANTIC /** (audience laughing in the background)

- *Jokes*

Although we are dealing with a short excerpt of this TV show, the means of humour encountered here are surprisingly rich. Besides the comparisons and the intentional ironical comments employed, we can also observe the use of a joke built on the grounds of re-shaping an old expression: "If it looks like a duck, swims like a duck, and quacks like a duck, then it probably is a duck". The new version employed by the American comedian is:

> (9) IF IT LOOKS LIKE A DUCK AND TALKS LIKE A DUCK AND STEPS LIKE A GOOSE IT'S A NAZI \\

Of course, there is a visible touch of irony hidden in these lines as well, as they mock the Nazis' march, but this only proves the complexity of the oral discourse and notably of the TV shows in discussion. There is a myriad of different means of humour that can all co-exist within a short sequence. While this is obviously a joke, it also employs a certain degree of irony in relation to the Nazis.

5.5.6. The Shift from Serious to Non-Serious Discourse

When speaking about the equilibrium between *serious* and *non-serious discourse*, the text is less able to provide us with a clear distinction, due to its small size. It therefore begins with a short narration of daily news, proving a high degree of subjectivity and following the pattern and structure of a news programme. As this segment of the show is entitled *Hey!* the presenter uses this word as the main introductory instrument towards the *non-serious* discourse, which is mainly connected to an amusing discourse, full of irony and personal comments. Although the text is shorter, as we have already mentioned, it is worth bringing under discussion that the word is used twice to make the transfer between what is *serious* and *non-serious* in terms of Meyer's discourse. Besides its obvious purpose to amuse, this segment is also meant to address some issues that the presenter believes to be inadequate to a modern society. Hence, the word *Hey!* represents the element that transfers the discourse from a serious note to personal comments in relation to the topic discussed. Therefore, we can emphasize the double role of this word: raising awareness with respect to some debatable issues and connecting the serious and non-serious discourse of the show.

5.5.7. Concluding Remarks

Tu sum up, we would like to briefly emphasize the validation of our hypothesis and to reiterate that *Late Night* represents an *infotainment variable*, standing under the auspices of a both *serious* and *non-serious* discourses. We have seen and highlighted the fact that this broadcast employs *news satire* lesser that the other three shows we have analysed within this chapter. This

can be verified through a quantitative analysis of the text in contrast to the other three shows, as well as by the special segment inserted in the show*: A Closer Look*. This evidently proves the variety of topics debated by the show.

Still, by employing both *entertainment* and *informative content*, *Late Night* is emblematic for the macro-genre of *infotainment*. As we have seen in the previous sub-chapters, we may observe the presence of two different serious genres: *news programme* and *news magazine*. Still, as our analysis advanced, we have identified several elements that also clearly prove the show's adherence to entertainment as well: a high degree of subjectivity and a variety of means of *humour*: *comparisons*, *ironical comments*, *jokes*. We can, therefore, conclude that *Last Night* represents an *infotainment variant*, due to all of the above mentioned.

5.6. Final Considerations

The bottom line of this chapter has been to expose the main particularities of the four American *infotainment* shows chosen for our research. To this purpose in view, we have provided the same sub-capters and analysis patterns for each show, in order to provide the final comparative chapter.

We have seen across this chapter four American variables of *infotainment* majestically combining *entertainment* means with *informative* content. Some of them define themselves as *comedy news* or *news satire.* These are not just counterintuitive terms, but also a validation of the dual nature of the shows.

Although in matters of setting, organization, distribution and intention, the four shows are highly similar, we can also see that the way in which they chose to combine *serious* and *non-serious* discourses, they tend to vary from one presenter to another. Even if the gestures and mimicry betray the presence of humour, the manners in which comedy makes room for itself within the shows is different from one show to another.

As for the following chapter, we will follow the same rules and principles in building it, in the sense that we shall have excerpts from four Romanian similar TV shows that will highlight different topics and bring

into light four more *variables of infotainment* that deserve our attention. The final purpose will be visible in the seventh chapter, where a comparison between the American and the Romanians shows will diagnose the detail the main particularities of each nation from the point of view of *infotainment.*

CHAPTER VI.
Romanian Hybrid Shows and the New *Pamphlet Press*

6.1. Introductory Remarks

Our sixth chapter continues the round of analyses with the Romanian *infotainment* shows. Built in the same manner and following the same pattern as chapter V, we have chosen four broadcasts that we will analyse: *Romania de la a la Z, Lumea lui Banciu, Starea nației,* and *În gura presei.*

The structure of our analyses remains the same, we will be using the same format for each show in discussion. Hence, the main elements we shall be considering are: *corpus transcription, study premises, a contextual framework, markers pertaining to serious-discourse,* as well as to the *non-serious one,* the ways in which we can discuss *the transfer from serious to non-serious discourses,* and, of course, a sub-chapter that will sum-up our *conclusions* regarding each programme.

In terms of the *seriousness* of Romanian genres, we will deal in this chapter with the *news programme,* the *news magazine,* as well as with the *political editorial.* As far as the *non-serious discourse* is concerned, we shall see how *pamphlet* prevails in most of the shows. Still, from the viewpoint of *entertainment* and *non-seriousness,* the Romanians show a divergent perspective, making it very hard to frame the genre and situate it into a specific context, as the means of *entertaining* are very diverse.

As a brief note before the analysis of the first show, it is worth mentioning that we are dealing with a higher level of diversity in the Romanian shows. As the following chapters will further show, the Romanian *infotainment* seems to be less similar and more disparate in terms of shared elements. On this note, one of this chapter's purposes, besides the description of the shows will also be to draw a comparison between them.

The reason behind it is the development of the seventh chapter, which will deal with a comparison between the *Romanian* and *American infotainment.*

6.2. România de la A la Z (Host: Sabin Gherman) – Steagul Regional de Ziua Ungariei[1]

6.2.1. Corpus of Transcription (see transcription details)[2]



Sabin Gherman (the presenter of the TV Show): **DOAMNELOR ȘI DOMNILOR BINE V-AM REGĂSIT \ ALTĂ ZI ALTĂ EMISIUNE \ ALTĂ PERECHE DE PAPUCI \ CA-N BANCU ALA \ AI VĂZUT XXX DE IERI \ XXX DE IERI /CARE PUTEA FI: O CHESTIE FOARTE FAINĂ ADICĂ ȘEPTE LA SUTĂ DIN ȚARA ASTA DINTRE CETĂȚENII ȚĂRII ĂSTEIA AU AVUT O ANIVERSARE \ O COMEMORARE O CUM VREI SĂ-I ZICI \ O SĂRBĂTOARE \ ȘI SĂRBĂTOAREA AIA ERA: DACĂ VREI PUSĂ PE SCHELETUL MODERNITĂȚII ** adică **CINȘPE MARTIE 1848 NIȘTE OAMENI REVOLUȚIONARI LE ZICEM ACUMA AU AVUT IDEI DESPRE LIBERTATEA PRESEI -- DESPRE LIBERTATEA POPOARELOR --DESPRE O MULȚIME DE LUCRURI PE CARE ASTĂZI LE TRĂIM ȘI DE CARE ASTĂZI BENEFICIEM ** sigur că **DOMNUL POLIȚIST DE IERI CARE O INTERZIS STEAGUL ARDEALULUI PE STRĂZI AFLU DESPRE EL C-A FOST ȘI PROFESOR DE ISTORIE \ DEVINE DEJA CA-N CARAGIALE TATĂ \ SAU CA-N TARKOVSKI ** adic**-AM FOST PROFESOR DE ISTORIE AM ÎNVĂȚAT TOT FELUL DE AIURELI ÎN FACULTATE \ AIURELI S-AU ÎNVĂȚAT \ ȘI-ACUMA NE FACEM POLIȚIST \ S-AVEM GRIJĂ CA AIURELILE ALEA SĂ SE**





[1] Romania from A to Z (Host: Sabin Gherman): The Regional Flag on Hungarian Day *(Our translation)*

[2] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 9’25’’

PERPETUEZE \ AM VĂZUT REACȚILE ȘI PE FACEBOOK ȘI PE PRIVAT ȘI PESTE TOT LA EMISIUNE \ CA SĂ-NȚELEGEȚI MĂ IO-S OBLIGAT SĂ SPUN TOT CEEA CE SPUN \ NU MĂ OBLIGĂ NIMENI DIN AFARĂ IO MĂ OBLIG PE MINE ÎN FIECARE SEARĂ CA SĂ VĂ SPUN CA NU CUMVA DIMINEAȚA CÂND MĂ APUC DE BĂRBIERIT SĂ-MI FIE RUȘINE CĂ MĂ UIT ÎN OGLINDĂ \ ADICĂ N-AM IO MULTE PRINCIPII ÎS CA-N BANCU ĂLA CU IDEI PUȚINE ȘI FIXE DA MĂ DACĂ ȚIN LA CEVA ȚIN LA URMĂTOAREA CHESTIE \ IO AM VĂZUT CĂ DACĂ TACI VEI RENAȘTE MUT \ DACĂ GENERAȚIA TRECUTĂ TACE GENERAȚIA CARE SE NAȘTE SE NAȘTE MUTĂ \ SAU MUTĂLAIE \ CUM VREI SĂ-I ZICI \ ADICĂ GENERAȚIA ASTA CARE VINE VA FI UN BULETIN DE VOT GATA ȘTAMPILAT ȘI NU O GENERAȚIE DE CETĂȚENI CARE-ȘI PUN ÎNTREBĂRI CARE AU ASPIRAȚII ATITUDINI UNEORI CRITICE NU \ VREO TREI SAU PATRU M-O LUAT PE PRIVAT \ DOMNULE CĂ TOT AM VĂZUT CĂ MERI ÎN FRANȚA \ DA TU CREZI CĂ-N FRANȚA IESE CINEVA CU SIMBOLURI REGIONALE / Ș-APROAPE CĂ M-AM BUCURAT CĂ MI-O PUS ÎNTREBAREA ASTA \ MĂ DACĂ ÎNCEP SĂ FIE OAMENII CRITICI CU MINE POATE VOR FI CRITICI ȘI CU SISTEMUL \ ȘI SĂ V-ARĂT / AM O HARTĂ A FRANȚEI \ NU ESTE HARTA CU CARE SUNTEȚI OBIȘNUIȚI\ CI HARTA SIMBOLURILOR REGIONALE / HARTA STEAGURILOR REGIONALE / AICIA JOS ÎN DREAPTA VEDEȚI INSULA ASTA CORSICA UNDE ESTE UN CAP NEGRU CU O BANDANĂ PRINSĂ ACOLO CA LA PIRAȚI \ UNUL DINTRE SIMBOLURILE ACESTEI STEME ACESTUI DRAPEL EL LUPTĂ PENTRU INDEPENDENȚA CORSICII \ ȘI FRANȚA UN STAT ULTRACENTRALIZAT UN STAT CARE-I LA O SUTĂ DE ANI FAȚĂ DE MODERNITATEA EUROPEANĂ DACĂ MĂ GÂNDESC LA ADMINISTRAȚIA ȘI FINANȚELE NEMȚEȘTI SAU STILUL DE MUNCĂ ÎN LUMEA PROTESTANTĂ NU / DACĂ O LUĂM CU ETICA PROTESTANTĂ A MUNCII A LU WEBER \ CAM LA O SUTĂ DE ANI DISTANȚA-I FRANȚA \ NOI NU MAI VORBIM NOI SUNTEM ÎN EVUL MEDIU \ ACUM DESCOPERIM PRIN TOT FELUL DE ISTORICI ACADEMICIENI CĂ SĂ VEZI CE UNIRI O FĂCUT MIHAI VITEAZU

ALE ROMÂNILOR \ NICI NU EXISTAU ROMÂNI ATUNCI DA NOI AȘA O TREBUIT SĂ-NVĂȚĂM LA ȘCOALĂ \ EXISTAU ARDELENI, EXISTAU MOLDOVENI EXISTAU MUNTENI VALAHI CUM VREI SĂ LE ZICI O:RI VĂ ZICEAM DE CARAGIALE SAU DE TARKOVSKI \ DA CRED CĂ MAI MULT CARAGIALE \ DA UN CARAGIALE TRIST ** de ziua maghiarilor ieri ministrul agriculturii domnul irimescu a anunțat că românia vrea să înregistreze kurtos kalacs-ul cozonacul ala secuiesc ca produs românesc \ în europa \ **MĂ DINCOLO DE CUM TE CHEAMĂ PUI DE DAC ISTVÁN DINCOLO DE BANCURI KURTOS KALACS PRODUS ROMÂNESC SUNĂ CA AMERICA PĂMÂNT ROMÂNESC DA SĂ ZICEM CĂ-I OK \ ÎI ROMÂNESC ÎS ÎN ROMÂNIA \ BĂ DE ZIUA MAGHIARILOR ANUNȚĂM ÎI ȘI MAI OK ** HAI SĂ ZICEM **CĂ POATE SĂ FIE SEMNALUL UNEI DESCHIDERI ** dar **ASTA TREBUIE DUBLATĂ PRIN GESTURI ALE INSTITUȚIILOR TATĂ / NU POȚI SĂ-MI SPUI KURTOS KALACS-UL ESTE PRODUS ROMÂNESC ȘI-N ACELAȘI TIMP SĂ VINĂ BOFTĂRII PE STRADĂ ȘI SĂ SMULGĂ DRAPELELE ARDEALULUI adică **BĂ / VOI CUM VREȚI SĂ FIE ȚARA ASTA NUMA CU VOI / ÎMI AMINTESC ȘI-O SĂ-ȚI ARAT MÂINE DECLARAȚIA /** știi **/ EXISTĂ O CHESTIE SPURCATĂ ÎN ȚARA ASTA NOI TREBUIE SĂ UMBLĂM ȘI SĂ VORBIM TOT TIMPU-N ISTORIE CA PE OUĂ STRICATE ** adică **NU CUMVA SĂ SPUI DE CEVA DE UN PRIMAR DIN XXX SAU DE ĂIA DIN SUD CĂ IMEDIAT SEPARATIȘTILOR XXX BOZGORILOR DIN ARDEAL ** dar **CÂND OLGUȚA VASILESCU VINE Î:N 2012 PE ȘANTIERELE UNDE S-ASFALTAU NU ȘTIU CE DRUMURI PRIN CRAIOVA ȘI ZICE DRAGĂ SĂ NU VĂD PICIOR DE UNGUR PE-AICI SĂ NU SE VORBEASCĂ UNGUREȘTE LOCURILE DE MUNCĂ SĂ LE DAȚI LA CRAIOVENI DA / CĂ-S BANII CRAIOVENILOR \ GĂSEȘTE TE ROG PE ZIARE.COM /** ă*: olguța vasilescu unguri* \ imediat \ **Ă ĂIA AU VOIE SĂ FACĂ TOT CE VOR \ ADICĂ ĂIA DIN SUD NE POT FACE PE NOI XXX SĂ NE CALCE-N PICIOARE / DOMNU XXX BANII CRAIOVENILOR SĂ MEARGĂ LA CRAIOVENI ANGAJAȚI NUMAI CRAIOVENI ** noi când **ZICEM BĂ BANII ARDELENILOR SĂ RĂMÂNĂ-N ARDEAL \ SEPARATIȘTILOR/ DA VOI NU**: **NOI TRE SĂ VORBIM DESPRE CEI DIN SUD DOAR AȘA**

CU FRAȚII NOȘTRI DE PESTE CARPAȚI SĂ FIM NIȘTE VASALITĂȚI CIVICE ÎNTOTDEAUNA \ SĂ-AȘTEPTĂM DOMNULE NU DA DREPTUL NU DA NU DA DRUMUL LA LUMINĂ PÂNĂ NU S-APRINDE LUMINA DIN BUCUREȘTI \NU CUMVA SĂ-NTORCI CEASUL PÂNĂ NU-NTORC CEASUL PÂNĂ NU-NTORC CEASUL MINISTERELE DIN BUCUREȘTI \ DACĂ OLGUȚA OLGUȚA FOSTA PRM-MISTĂ O FOST ÎN PRM VREO DOUĂ MANDATE ACOLO PE LÂNGĂ VADIM TUDOR O STAT P-ACOLO \ ȘI CÂND OLGUȚA ARE O CHESTIE EA POA SĂ SPUNĂ ORICE OLGUȚA VASILESCU NU MAI VREA SĂ VADĂ UNGURI MUNCIND LA CRAIOVA \ ȘI LE-A ZIS FOARTE CLAR / *am rugat constructorii ca de acum înainte la orice lucrare care se face în craiova minimum 80% dintre angajați să fie craioveni \pentru că nu este normal să aud muncitorii vorbind ungurește-n craiovița nouă \ mi se pare normal că dacă lucrează-n craiova pe banii craiovenilor atunci să angajeze craioveni* a spus *în fața ziariștilor lia olguța vasilescu \ 29 iunie 2012 *



BĂ DA DACĂ-AM FACE NOI ACELAȘI LUCRU CĂ NU MAI VREM SĂ VEDEM OLTENI MUNCIND PE BANII CLUJENILOR \ CHESTIE CARE NU SE FACE CĂ N-AM CUM SĂ ZIC BĂ DE UND EȘTI DIN CRAIOVA BĂ NU TE ANGAJEZ \ DA TU DE UNDE ESTI DIN CLUJ NU CONTEAZĂ CĂ EȘTI MAI PROST SAU MAI NU ȘTIU CUM TE-ANGAJEZ PE TINE \ ASTA NU SE FACE \ /dar **DACĂ-AM FACE AȘA N-AM FI RIDICOLUL ÎNTREGII LUMI / NOI ARDELENII DA \ DOAMNA DIN CRAIOVA XXX\ DOAMNA ESTE O FOST ÎN PRM ACUMA ÎI ÎN PSD Ș-ARE LUMEA LA PICIOARE \ DACĂ-AM SPUNE ȘI NOI NU MAI VREM SĂ NU MAI VREM SĂ AUZIM PE ȘANTIERELE DIN CLUJ NAPOCA PERFECTUL SIMPLU \ FĂCUI VENII MERSEI \ CE-AR ZICE TATĂ / SEPARATIȘTII /SEPARATIȘTII-N ARDEAL /ATUNCI SPUN EU SEPARATIȘTII DIN OLTENIA \ DOAMNA AIA CARE-O FOST ÎN PRM Ș-ACUMA O ȚÂNE PSD-U-N BRAȚE ESTE O SEPARATISTĂ \ DA / SEPARATISTA PENTRU CĂ ASTA FACI AI O PROBLEMĂ TATĂ / AI O PROBLEMĂ \ DACĂ VIN ȘI IO ACUMA ȘI ZIC BANII ARDELENILOR SĂ RĂMÂNĂ ÎN ARDEAL \ PENTRU CĂ TU EȘTI PE DEFICIT MÂNCU-ȚI SUFLETU / TU DE-ABIA DACĂ VEDEM O**

HARTĂ VERDE AIA CU CÂT DAU JUDEȚELE ȘI CÂT Ă: PRIMESC ÎNAPOI DE LA BUCUREȘTI S-AR PUTEA SĂ FII PE DEFICIT \ Ă: CU CELE PATRU MILIOANE SAU PATRUZECI DE MILIOANE DE EURO EXPORT PE CARE LE FACE DOLJU Ă NU ȘTIU DACĂ POȚI SĂ LE COMPARI CU CELE PATRU SUTE DE MILIOANE DE EURO PE CARE LE FACE ARADU \ NU / ȘI TOTUȘI ÎMI SPUI BANII CRAIOVENILOR PENTRU CRAIOVENI \ ÎȚI MULȚUMESC \ VREAU BANII ARDELENILOR PENTRU ARDELENI \ CE ZICI DE FAZA ASTA /

6.2.2. Study Premises

With the help of this case study, we will punctually observe and analyse Sabin Gherman's show (*Romania from A to Z*[3]) in relation to the genres it incorporates, but also to the particularities of the TV show as its main result. In an attempt to synthetize and prove a certain genre affiliation, our research incorporates theoretical elements from both ***journalism*** and ***linguistics***, especially ***discourse genre analysis***. By using ***corpus analysis*** as the main tool in our study, the main goal is to prove genre hybridization within the chosen TV show, as well as to show a relatively new direction in which journalism is headed nowadays, a path that contains more and more subjectivity.

As already mentioned, a prime intention of this present analysis will be to prove the presence of a new genre within the Romanian audio-visual press. Placed under the umbrella of ***infotainment***, this new genre will be shaped with the help of two genre prototypes: ***news magazine*** and ***humorous political editorial***. By associating these two genres, a new hybrid form of *infotainment* will be created. It will therefore combine relevant information with personal comments and a high degree of subjectivity, as the corpus analysis will show further on. As our case study will prove, we deal *with a new form of news magazine genre* that leads towards *entertainment* and *one-man show* by means of the numerous humorous elements it contains.

[3] http://looktv.ro/romania-de-la-a-la-z-de-luni-pana-vineri-pe-look-plus/, accessed on January 23rd – a Transylvanian TV show dealing mostly with regional issues, and aired in Cluj-Napoca.

6.2.3. România from A to Z – A Contextual Framework

In pursuance of all we mentioned in the previous lines, a theoretical and methodological scheme is vital in testing the viability of our premises. We have already argued that ***infotainment*** is the umbrella term we base our entire analysis on and that ***genre melange/hybridization*** represents another pertinent concept within our research, which makes the identification of certain emergent genres possible. A great number of researchers from various fields have worked with the notion of *genre* and it has been proven that the idea of genre implies stability over time, no matter the theoretical field chosen. We will therefore continue with recalling the main genres in discussion, to prove their co-existence with the TV show here analysed.

To begin with, ***news magazine*** is the first genre we have identified. In managing and creating a news magazine certain rules are needed, and rigor is undoubtedly one of them, since the news magazine represents a powerful and highly important instrument for informing the citizen as regards the events, but also various opinions encountered within the daily press on these matters.

In terms of the definitions we revealed so far, we consider that one of the essential particularities of the news magazine is represented by the ***objectivity*** with which the opinions about the daily events are transmitted to the public. What is more, carefully using and knowing the publications one needs to quote represents another elementary condition for a qualitative news magazine, as well as a certain balance regarding the information transmitted.

The second genre we have identified within our research is the ***political editorial***. As the references show below, the main aspect we should consider in relation to this genre prototype is *subjectivity*:

> For one thing, the author of an ***editorial*** has freedom to use various kinds of evaluation functions as the means of manipulating the audience. Thus, it is necessary for a model of editorial discourse analysis to incorporate

> in itself with evaluation as the focus, and this model can help to find how power is negotiated in the discourse (Lihua, 2010: 52).

Yet another relevant point in this regard is the idea of arguing values and beliefs by means of several textual strategies: "what is distinctive about ***editorials*** is not that they offer values and beliefs, but they employ textual strategies which foreground the speech act of offering values and beliefs" (Lihua, 2010: 52).

Going even further in our new genre investigation, we argue that ***political satire*** is also a defining element in the genre mélange we intend to study, since humorous strategies are indisputably present in the TV show discussed:

> ***Satire*** and ***drama*** are deployed in essayistic narrations about the poor state of politics. While there is a good dose of polemic in this approach, it does tackle serious issues, by breaking through the 'quoting' culture and impinging on the tradition of leader-centrism. The argument provokes current academic debates about *infotainment*. I contend that we need to move beyond the lament of dumbing down, typical of much literature on the commercialization of the press and media. (…) I do not present a naïve celebration of a new freedom resulting from market ideology. I rather develop an argument about the critical potential embodied in political *infotainment*. Journalists contribute to the re-imaginiation of the political sphere by (selectively) confronting questionable political behaviour (Rao, 2010: 144).

On the grounds of all these three main genres presented in the previous lines, the next sections of our study will develop a factual analysis in an attempt to prove ***genre hybridization***, as well as a possible new genre we may have to define under the umbrella of ***infotainment***.

Firstly, since our corpus will describe a text in a single language, we are safe to say that we are going to further study a ***monolingual corpus***. We also show that our corpus incorporates both verbal and nonverbal/paraverbal communication, the fact that our ***corpus*** is ***multimodal***[4] is also self-explanatory. Regarding the domain, we have been explicit so far in mentioning that the Romanian *infotainment* TV shows have defined our

[4] However, the transcription covers mostly the verbal input, due to the reasons we have already mentioned in our introduction.

research aims. Hence, we have chosen a case study representing a segment from Sabin Gherman's[5] TV show, *Romania from A to Z*. The main intention of this programme is to express opinions and comment the daily news in Romania. There is also a segment of *news magazine* within the TV show, and sporadically the TV show has special guests. Its previous title was *The Press from A to Z.*

Aired on March 16, 2016, our chosen text presents the opinion of S.G. related to the exacerbated nationalism proved by a police officer who banned the Transylvania regional flag on the streets of Cluj-Napoca. The event took place during the celebration of the Hungarian Day that year (March 15th, 2016). Simultaneously, he argues for a regionalized Romania, using a wide variety of topic related digressions, personal comments, enriched with regional linguistic markers, and a slowed down speaking rate typical to the region of Transylvania.

As previously mentioned, ***hybridity*** is the cardinal element to consider within our research project. Consequently, the study addresses this dialogue genre in an attempt to establish and evaluate to what extent specific genre characteristics are present in the broadcast in discussion. We have therefore identified three main genre elements that this particular case study incorporates and will prove this in the following sections: ***news magazine***, ***editorial*** and ***satire***. Our demonstration will be carried out with the help of ***sequential analysis*** and our case study will particularly show the transfer from some genre prototypes towards possible new genres that deserve our attention and focus in analysing and describing them.

In the previous sections, we have already recognized the tremendous transformations that the press is undergoing nowadays. A great deal of subjectivity, the insertion of 'spectacle' and genre mixing are just a few observations that we have agreed upon so far. Within this context, we have already proposed the distinction between serious and non-serious genres in order to offer a classification of the main genres we are planning to discuss.

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[5] Sabin Gherman is a Romanian journalist and publicist, author of the famous and controversial manifest *I Am Sick of Romania*.

6.2.4. Corpus Analysis: Evidence of the Serious Discourse

6.2.4.1. News Magazine

To start with, we would like to begin our analysis by stating that the previous title of this TV show was *The Press from A to Z*, a proof that the press is indeed an indispensable element within the programme. What is more, the TV show self-proclaims one of its sections as a news magazine on its webpage[6].

Although in this example the elements of ***news magazine*** are not strongly visible, we will still keep in mind the main elements that constitute the definition of a ***news magazine*** as a journalistic genre: the constant reference to the daily press and the inevitable presence of ***objectivity*** (in relation to the opinions pertaining to a particular event/news). For that purpose, it is worth mentioning that quotes from the written press or references to the daily news are a recurrent element within the show. Despite the fact that this specific episode is highly rich in non-serious elements, we are also offered a quotation from an online news source: *Gandul.ro*. This is supported by the *verbum dicendi* ***a zice.*** The following example represents an excerpt from Gandul.ro quoting Olguta Vasilescu:

> (1) ȘI LE-A ZIS FOARTE CLAR / am rugat constructorii ca de acum înainte la orice lucrare care se face în craiova minimum 80% dintre angajați să fie craioveni \ pentru că nu este normal să aud muncitorii vorbind ungurește-n craiovița nouă \ mi se pare normal că dacă lucrează-n craiova pe banii craiovenilor atunci să angajeze craioveni a spus în fața ziariștilor lia olguța vasilescu \ 29 iunie 2012[7]

Although not as perceptible as in the previous example, there is another instance in which the presenter projects on a big screen behind his

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[6] http://www.romaniadelaalaz.ro/, accessed on January 9th, 2017.

[7] And she told them very clearly / I asked the building contractors that from now 80% of the employees working to come from Craiova \ because it is not normal to hear workers speaking hungarian in craiovița nouă \ it seems normal that if they work in Craiova using craiova's money they should hire local people \ said in front of the journalists lia olguta vasilescu \ 29th of june 2012 \ (*Our translation*).

back the following information, representing a title pertaining to PRO TV news[8]:

> (2) de ziua maghiarilor ieri ministrul agriculturii domnul irimescu a anunțat că românia vrea să înregistreze kurtos kalacs-ul cozonacul ala secuiesc ca produs românesc \ în europa \[9]

Speaking about news of public interest, the excerpt analysed here deals with the reaction of the presenter when finding out from the daily press that a police officer banned the regional flag on the streets of Cluj-Napoca. Of course, as already stated, the online source of information quoted here is *Gandul.ro*. In supporting his opinions, Sabin Gherman clearly states the ***thesis*** for his entire discourse, making his public familiar with the topic prepared:

> (3) \ XXX DE IERI /CARE PUTEA FI: O CHESTIE FOARTE FAINĂ ADICĂ ȘEPTE LA SUTĂ DIN ȚARA ASTA DINTRE CETĂȚENII ȚĂRII ĂSTEIA AU AVUT O ANIVERSARE \ O COMEMORARE O CUM VREI SĂ-I ZICI \ O SĂRBĂTOARE \ ȘI SĂRBĂTOAREA AIA ERA: DACĂ VREI PUSĂ PE SCHELETUL MODERNITĂȚII \ \ adică CINȘPE MARTIE 1848 NIȘTE OAMENI REVOLUȚIONARI LE ZICEM ACUMA AU AVUT IDEI DESPRE LIBERTATEA PRESEI -- DESPRE LIBERTATEA POPOARELOR -- DESPRE O MULȚIME DE LUCRURI PE CARE ASTĂZI LE TRĂIM ȘI DE CARE ASTĂZI BENEFICIEM \[10]

We therefore argue that *Romania from A to Z* certainly possesses significant elements of what a news magazine may define. By means of the elements we have already presented: TV show definition, quotations from the daily press, as well as the interest of the TV show in the daily matters, Sabin Gherman's broadcast proves this fact decisively.

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[8] News released on the PRO TV official news website on March 15th 2016: http://stirileprotv.ro/stiri/actualitate/kurtos-kalacs-produs-romanesc-autoritatile-vor-recunoasterea-in-ue-a-celebrului- cozonac-ca-produs-cu-origine-protejata.html;

[9] yesterday, on hungarian day, the agriculture minister MISTER IRIMESCU announced that Romania would like to register kurtos kalacs-ul the székely cake as a romanian product in Europe (*Our translation)*

[10] xxx from yesterday / which could have been: a very nice thing i mean 7 percent of this country from the citizens of this country have had an anniversary \ a commemoration or how you would like to call it \ a holiday \ and this holiday was: if you want explained it by means of modernity \ which is fifteen of march 1848 some revolutionary people we call them now had some ideas about press freedom – about freedom of the nations – about lots of things that we experience today and take advantage of (…) *(Our translation).*

6.2.4.1. Political Editorial

To a certain extent, we may also argue that *Romania from A to Z* possesses certain characteristics of the ***political editorial***. As already shown in the theoretical section, an editorial employs several textual strategies in expressing and creating opinions. For instance, one of the most relevant excerpts in this sense is the following:

> (4) AM VĂZUT REACȚILE ȘI PE FACEBOOK ȘI PE PRIVAT ȘI PESTE TOT LA EMISIUNE \CA SĂ-NȚELEGEȚI **MĂ IO-S OBLIGAT SĂ SPUN TOT CEEA CE SPUN \ NU MĂ OBLIGĂ NIMENI DIN AFARĂ IO MĂ OBLIG PE MINE ÎN FIECARE SEARĂ CA SĂ VĂ SPUN CA NU CUMVA DIMINEAȚA CÂND MĂ APUC DE BĂRBIERIT SĂ-MI FIE RUȘINE CĂ MĂ UIT ÎN OGLINDĂ** [11] \

By means of this example, Gherman clearly wants to emphasize that his role during this show is to shape beliefs and opinions and that his sincerity is crucial in this sense. We consider this excerpt an interesting textual strategy deliberately employed by the newscaster, as its purpose is to *attract his audience* and to build their trust.

6.2.5. Corpus Analysis – Evidence of the Non-Serious Discourse

The main aim of this subchapter will be to demonstrate the adherence of this broadcast to ***entertainment***. After observing in the previous lines its precarious informative side, the next paragraphs will detail and punctually show the elements in Gherman's discourse pertaining to both *serious* and *non-serious* areas. We shall discuss, here, the following: the *subjectivity* proved by the presenter when quoting/interpreting the news, the various *thematic digressions* he incorporates in his discourse to back his arguments,

[11] I SAW PEOPLE'S REACTIONS ON FACEBOOK AND ON CHAT AND EVERYWHERE DURING THE SHOW\YOU HAVE TO UNDERSTAND I AM FORCED TO SAY EVERYTHING I AM SAYING\ NOBODY FROM OUTSIDE FORCES ME I FORCE MYSELF EVERY NIGHT TO SAY ALL THAT SO THAT IN THE MORNING WHEN I SHAVE I AM NOT ASHAMED WHEN LOOKING IN THE MIRROR (…) *(Our translation)*

the main *means of humour* we have identified, as well as the several strategies used by Gherman in order to facilitate his communication with the audience.

6.2.5.1. Subjectivity

One of the first highly visible elements in this sense are given by the plethora of subjective markers inserted all across the text: *"am văzut", "io-s obligat", "să spun", "io mă oblig", "mă apuc", "să-mi fie", "mă uit", "n-am io", "io am văzut", "vin și io", "zic*[12]*"*. Despite the frequent use of the first-person singular with verbs, Gherman also employs an interesting strategy in communicating with his audience, by assuming that his audience shares his beliefs. In this sense, he regularly moves his discourse towards the use of the first person plural with verbs: *"beneficiem", "descoperim", "să zicem", "anunțăm", "să umblăm", "să vorbim", "ne pot face", "să ne calce", "noi tre să vorbim", "să fim", "să așteptăm", "am face", "nu mai vrem"*[13]. We believe these transfers are meant to strengthen the relation between the audience and the presenter, by creating a false sense of dialogue within this show and by attributing his opinions to his public. Even though Gherman is the only speaker during this episode, he creates an imaginary sense of engagement on behalf of his audience by using these verb forms.

The large amount of subjectivity encountered within the text is also sustained by the variety of evaluative expressions Gherman operates with in his discourse. Some illustrative examples would be*: "o chestie foarte faină", "am învățat tot felul de aiureli în facultate", "o chestie spurcată", "boftări"*[14].

6.2.5.2. Digressions

We can positively argue that the entire text of Sabin Gherman represents a pertinent proof of discourse spontaneity and that its structure

[12] "I saw", "I am forced to", "to say", "I force myself", "I am going to start to", "to me", "I am looking", "I don't have", "I saw", "I also come", "I say" *(Our translation).*

[13] "we take advantage of", "we discover", "we say", "we announce", "we go", "we talk", "thy can do this to us", "they can override us", "we have to talk", "we have to be", "we have to wait", "we would do", we don't want to" anymore" *(Our translation)*

[14] "A very cool thing", "we learned all sort of bullshit in college", "a foul thing", "cops" *(Our translation)*

stands on innumerable sub-thematic digressions. As already mentioned, the core topic of this episode is clearly stated by Gherman in this phrase: DOMNUL POLIȚIST DE IERI CARE O INTERZIS STEAGUL ARDEALULUI PE STRĂZI[15]. Following this statement, we can identify precisely several thematic digressions that also serve as arguments in building his speech. First of all, the upcoming example is offering a few details in regard to the police officer:

> (5) AFLU DESPRE EL C-A FOST ȘI PROFESOR DE ISTORIE \ DEVINE DEJA CA-N CARAGIALE TATĂ \ SAU CA-N TARKOVSKI \ adic-AM FOST PROFESOR DE ISTORIE AM ÎNVĂȚAT TOT FELUL DE AIURELI ÎN FACULTATE \ AIURELI S-AU ÎNVĂȚAT \ ȘI-ACUMA NE FACEM POLIȚIST \ S-AVEM GRIJĂ CA AIURELILE ALEA SĂ SE PERPETUEZE \[16]

There is a powerful sense of irony hidden behind these lines, as the newscaster employs this discourse marker: \ adic in order to falsely paraphrase the officer: AM FOST PROFESOR DE ISTORIE AM ÎNVĂȚAT TOT FELUL DE AIURELI ÎN FACULTATE \ AIURELI S-AU ÎNVĂȚAT \ ȘI-ACUMA NE FACEM POLIȚIST \ S-AVEM GRIJĂ CA AIURELILE ALEA SĂ SE PERPETUEZE \[17].

The immediate second digression is a very complex one, as Gherman begins with this phrase: AM VĂZUT REACȚILE ȘI PE FACEBOOK ȘI PE PRIVAT ȘI PESTE TOT LA EMISIUNE \[18] just to incorporate a third digression (*digression within digression*), which is a confession enriched by a variety of subjectivity markers, stating what he believes to be his attributes and responsibilities within the show:

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[15] "Mister cop from yesterday who banned the Transylvanian flag" *(Our translation)*

[16] I NOW FIND OUT ABOUT HIM THAT HE WAS ALSO A HISTORY TEACHER \ THIS IS SIMILAR TO CARAGIALE DUDE / OR TARKOVSKI / THAT IS I HAVE BEEN A HISTORY TEACHER I LEARNED ALL KIND OF BULLSHIT IN COLLEGE JUST BULLSHIT HAS BEEN LEARNED AND NOW WE BECOME A COP SO THAT THIS BULLSHIT CAN BE PERPETUATED \ *(Our translation)*

[17] THAT IS I HAVE BEEN A HISTORY TEACHER I LEARNED ALL KIND OF BULLSHIT IN COLLEGE JUST BULLSHIT HAS BEEN LEARNED AND NOW WE BECOME A COP SO THAT THIS BULLSHIT CAN BE PERPETUATED \ *(Our translation)*

[18] I SAW REACTIONS ON FACEBOOK ALSO PRIVATE MESSAGES AND EVERYWHERE ON THE SHOW *(Our translation)*

(6) CA SĂ-NȚELEGEȚI MĂ IO-S OBLIGAT SĂ SPUN TOT CEEA CE SPUN \ NU MĂ OBLIGĂ NIMENI DIN AFARĂ IO MĂ OBLIG PE MINE ÎN FIECARE SEARĂ CA SĂ VĂ SPUN CA NU CUMVA DIMINEAȚA CÂND MĂ APUC DE BĂRBIERIT SĂ-MI FIE RUȘINE CĂ MĂ UIT ÎN OGLINDĂ \ ADICĂ N-AM IO MULTE PRINCIPII ÎS CA-N BANCU ĂLA CU IDEI PUȚINE ȘI FIXE DA MĂ DACĂ ȚIN LA CEVA ȚIN LA URMĂTOAREA CHESTIE \ IO AM VĂZUT CĂ DACĂ TACI VEI RENAȘTE MUT \ DACĂ GENERAȚIA TRECUTĂ TACE GENERAȚIA CARE SE NAȘTE SE NAȘTE MUTĂ \ SAU MUTĂLAIE \ CUM VREI SĂ-I ZICI \ ADICĂ GENERAȚIA ASTA CARE VINE VA FI UN BULETIN DE VOT GATA ȘTAMPILAT ȘI NU O GENERAȚIE DE CETĂȚENI CARE-ȘI PUN ÎNTREBĂRI CARE AU ASPIRAȚII ATITUDINI UNEORI CRITICE NU \[19]

It is only at the end of this disclosure that Sabin Gherman returns to digression no 2, explaining to his audience about the Facebook conversations he has with some of his listeners:

(7) VREO TREI SAU PATRU M-O LUAT PE PRIVAT \ DOMNULE CĂ TOT AM VĂZUT CĂ MERI ÎN FRANȚA \ DA TU CREZI CĂ-N FRANȚA IESE CINEVA CU SIMBOLURI REGIONALE /[20]

It is almost needless to say that this is the path that the show follows to the end. There are numerous digressions that are detached from the core topic, and they are all meant to strengthen the reasoning of the presenter, and to empower his arguments.

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[19] SO THAT YOU UNDERSTAND I AM FORCED TO SAY EVERYTHING THAT I AM SAYING / NOBODY FORCE ME FROM OUTSIDE / I FORCE MYSELF EVERY EVENING TO SAY THAT SO THAT IN THE MORNING WHEN I SHAVE I AM NOT FEELING ASHAMED WHEN I LOOK IN THE MIRROR \ THAT IS I DON'T HAVE MANY PRINCIPLES LIKE THAT MAN IN THE JOKE WITH FEW AND FIXED IDEAS BUT IF I DO CARE ABOUT SOMETHING THAT IS THE NEXT THING \ I SAW THAT IF YOU SHUT UP YOU ARE REBORN DUMB \ IF THE PREVIOUS GENERATION HOLDS ITS TONGUE THE NEXT GENERATION WILL BE BORN DUMB OR TONGUELESS WHATEVER YOU WANT TO CALL IT \ THAT IS THIS GENERATION WILL BE AN ALREADY STAMPED BALLOT PAPER AND NOT A GENERATION OF CITIZENS THAT ASK QUESTIONS THAT HAVE ASPIRATIONS AND SOMETIMES CRITICAL ATTITUDES \ *(Our translation)*

[20] ABOUT THREE OR FOUR PEOPLE TEXTED ME \ MISTER SINCE I SAW THAT YOU GO TO FRANCE \ DO YOU THINK THAT ANYBODY GOES OUT IN FRANCE WITH REGIONAL SYMBOLS / (*Our translation)*

6.2.5.3. Means of Humour

Whereas there are other TV shows present in our analysis that are far more emblematic when it comes to engaging humour, there are some revealing examples we would like to emphasize within this analysis as well:

- *Irony*

There are several elements that direct the TV show towards a non-serious discourse. We have therefore identified the presence of sarcasm, as Sabin Gherman is clearly ironizing the relationship between Transylvanians and Romania's southern population within the following excerpt:

> (8) NOI TRE SĂ VORBIM DESPRE CEI DIN SUD DOAR AȘA CU FRAȚII NOȘTRI DE PESTE CARPAȚI SĂ FIM NIȘTE VASALITĂȚI CIVICE ÎNTOTDEAUNA \ SĂ-AȘTEPTĂM DOMNULE NU DA DREPTUL NU DA NU DA DRUMUL LA LUMINĂ PÂNĂ NU S-APRINDE LUMINA DIN BUCUREȘTI \NU CUMVA SĂ-NTORCI CEASUL PÂNĂ NU-NTORC CEASUL PÂNĂ NU-NTORC CEASUL MINISTERELE DIN BUCUREȘTI[21]

A compelling element in the analysis of this excerpt is given by its fictional nature. While assuming the ironical tone of his speech, Sabin Gherman sarcastically imagines a situation in which the Transylvanians would have to ask for permission from Bucharest even to turn on the lights. The intersection between a fictional and non-fictional discourse is a very common element within all eight TV shows present in this study. However, the way each newscaster refines this strategy is different, as further analysis will show.

- *Fictional dictums*

A very interesting strategy the presenter uses in creating humour concerns a subcategory of non-serious discourse that we entitled ***fictional dictums***. We have identified four different times Gherman uses them. Their role is mainly argumentative, as he uses them either to conclude his points or to start an argument, generalizing certain particular attitudes at the national/international levels. By reversing, re-creating or even inventing

[21] WE HAVE TO TALK ABOUT THE SOUTHERN POPULATION LIKE BEING OUR BROTHERS ACROSS THE CARPATHIANS TO ALWAYS BE SOME CIVIC VASSALAGES \ TO WAIT MISTER DON'T GIVE THEM THE RIGHT DON'T SWITCH ON THE LIGHT BEFORE THE BUCHAREST LIGHT IS SWITCHED ON \DON'T CHANGE THE CLOCK BEFORE THE BUCHAREST MINISTERIES CHANGE THEIR OWN (…);

several maxims/aphorisms, Sabin Gherman is clearly generating humorous effects among his public. And by repeating his tactics, he hereby explicitly demonstrates his intentions:

> (9) EXISTĂ O CHESTIE SPURCATĂ ÎN ȚARA ASTA NOI TREBUIE SĂ UMBLĂM ȘI SĂ VORBIM TOT TIMPU-N ISTORIE CA PE OUĂ STRICATE \[22]
>
> (10) ÎS CA-N BANCU ĂLA CU IDEI PUȚINE ȘI FIXE[23]
>
> (11) DACĂ TACI VEI RENAȘTE MUT \[24]
>
> (12) DACĂ GENERAȚIA TRECUTĂ TACE GENERAȚIA CARE SE NAȘTE SE NAȘTE MUTĂ \ SAU MUTĂLAIE \ CUM VREI SĂ-I ZICI \ [25]

- *Puns/Jokes*

Another discourse strategy used by presenter Gherman is represented by his ***play on words or jokes.*** He appeals to terminological contradictions that almost lead to absurd. For instance, in the example no. 13 here below, he uses a distorted form of a Romanian cultural expression coming from an anecdote:

> (13) MĂ DINCOLO DE CUM TE CHEAMĂ PUI DE DAC ISTVÁN DINCOLO DE BANCURI KURTOS KALACS PRODUS ROMÂNESC SUNĂ CA AMERICA PĂMÂNT ROMÂNESC[26]

- *Regional style*

A typical element of this show is certainly given by the ostentatious regional accent Gherman uses. It is, too, a powerful indicator of the presence of humour and irony, giving the show a local specificity. The problem it poses is in regard to our translation, since the acute Transylvanian nuance is difficult to render in English. We have tried to offer within our study accurate equivalents for the main excerpts that prove our point, but it is safe

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[22] THERE IS A NASTY THING IN THIS COUNTRY WE HAVE TO WALK AND TALK IN HISTORY AS IF STANDING ON ADDLED EGGS\ *(Our translation)*

[23] I AM LIKE THE MAN IN THE JOKE WITH FEW AND FIXED IDEAS *(Our translation)*

[24] IF YOU SHUT UP YOU BE REBORN DUMB *(Our translation)*

[25] IF THE PREVIOUS GENERATION HOLDS ITS TONGUE THE NEXT GENERATION WILL BE BORN DUMB OR TONGUELESS WHATEVER YOU WANT TO CALL IT *(Our translation)*

[26] BEYOND WHAT'S YOUR NAME YOU LITTLE DACIAN ISTVÁN BEYOND JOKES KURTOS KALACSI ROMANIAN PRODUCT SOUNDS LIKE AMERICA ROMANIAN LAND *(Our translation)*

to say it has been one of the main challenges faced by our CORPUS TRANSLATION.

Nonetheless, an important aspect we have observed is that the regional markers appear mostly when the presenter uses evaluative expressions such as: *"boftării", "spurcată", "mâncu-ți sufletu*[27]*".* Moreover, it is the intonation and regional pronunciation that lend the entire broadcast this local distinctiveness. We may even assume that it might be a resourceful strategy to attract the Transylvanian public, by assigning to the show this kind of affiliation.

6.2.5.4. False Dialogue

It is in this sense that we proposed the distinction between *serious and non-serious discourse,* and we believe Searle's observations in this regard are highly relevant for our research. Gherman imagines the following digressive situations to prove his point; provoking a *seriousness* alienation from the objective news discourse he has started the episode with:

> (14) \ CHESTIE CARE NU SE FACE CĂ N-AM CUM SĂ ZIC BĂ DE UNDE EȘTI DIN CRAIOVA BĂ NU TE ANGAJEZ \ DA TU DE UNDE ESTI DIN CLUJ NU CONTEAZA CĂ EȘTI MAI PROST SAU MAI NU ȘTIU CUM TE-ANGAJEZ PE TINE \ ASTA NU SE FACE \[28]

We would also like to emphasize this excerpt as an emblematic example of oral argumentation. It surely starts with a thesis ("CHESTIE CARE NU SE FACE"), it continues with the argument presented by means of a direct reported speech ("N-AM CUM SĂ ZIC BĂ DE UNDE EȘTI DIN CRAIOVA BĂ NU TE ANGAJEZ \ DA TU DE UNDE ESTI DIN CLUJ NU CONTEAZA CĂ EȘTI MAI PROST SAU MAI NU ȘTIU CUM TE-ANGAJEZ PE TINE") and it finishes with a conclusion reverting to the initial thesis. By using this dialogue simulation, this paragraph represents an illustrative example of an *oral discourse.*

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[27] "COPS", "DIRTY", "BLESS YOUR SOUL" *(Our translation)*

[28] A THING THAT YOU CANNOT DO BECAUSE I CANNOT SAY YOU WHERE ARE YOU FROM/ FROM CRAIOVA I WILL NOT HIRE YOU\ YOU WHERE ARE YOU FROM/CLUJ\ DOESN'T MATTER YOU ARE MORE STUPID OR WHATSOEVER I WILL HIRE YOU\ YOU CANNOT DO THIS *(Our translation)*

6.2.6. The Shift from Serious to Non-Serious Discourse

When it comes to the Romanian shows, we shall see that the transfers made from *serious* to *non-serious* do not prove to be as obvious as in the American ones. The reason behind it is the spontaneity characteristic to Romanians. Most of these shows are not well-prepared ahead but reside in a flow of personal comments with respect to a specific topic. The amount of *serious discourse* is often reduced to quoting short excerpts from newspapers or reiterating some of our politicians' assertions. This is also the case of *Romania de la A la Z.* The paragraphs quoted below are the only instances of *seriousness* within our transcribed piece of corpus:

> (15) *de ziua maghiarilor ieri ministrul agriculturii domnul irimescu a anunțat că românia vrea să înregistreze kurtos kalacs-ul cozonacul ala secuiesc ca produs românesc \ în europa *[29]
>
> (16) *am rugat constructorii ca de acum înainte la orice lucrare care se face în craiova minimum 80% dintre angajați să fie craioveni \pentru că nu este normal să aud muncitorii vorbind ungurește-n craiovița nouă \ mi se pare normal că dacă lucrează-n craiova pe banii craiovenilor atunci să angajeze craioveni a spus în fața ziariștilor lia olguța vasilescu \ 29 iunie 2012 *[30]

The rest of Gherman's speech on this topic brings to light a great deal of subjectivity emphasized through all the means we have mentioned in the previous sub-chapters. Although the shift from one type of discourse to another is not very visible, a high degree of subjectivity and thematic digressions is present in the show, the presence of both *serious* and *non-serious* discourses is undeniable.

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[29] yesterday, on hungarian day, the agriculture minister MISTER IRIMESCU announced that Romania would like to register kurtos kalacs-ul the székely cake as a romanian product in Europe (*Our translation*)

[30] I asked the building contractors that from now 80% of the employees working to come from Craiova \ because it is not normal to hear workers speaking hungarian in craiovița nouă \ it seems normal that if they work in Craiova using craiova's money they should hire local people \ said in front of the journalists lia olguta vasilescu \ 29th of june 2012 \ *(Our translation)*

6.2.7. Concluding Remarks

In conclusion, taking into account the theoretical tools provided and the analysis presented, we have validated our hypothesis: we are dealing with an interesting new hybrid genre within the audio-visual press that requires an adequate definition and a more complex characterization. It is nonetheless noticeable that this new hybrid form of journalism that stands under the umbrella of *infotainment* (as a macro-genre) combines relevant information with personal comments and a high degree of subjectivity. On the grounds of the analysis provided, we might even assert that we are dealing with a new form of *news magazine* genre that leads towards entertainment and the *one-man show*, as Gherman's main sources include not only daily newspapers, but also social networks (Facebook).

6.3. Lumea lui Banciu[31] (Host: Radu Banciu)

Excerpt Taken from the Show Aired on February 19th 2017

6.3.1. Corpus of Transcription (see transcription details)[32]





Radu Banciu (the presenter of the TV Show): *bun găsit dragi prieteni la sfârșitul de săptămâni care nu face altceva decât să ne conducă spre săptămâna viitoare / așa am auzit ceva mai devreme din programele tv* \ă: adică **URMEAZĂ O SĂPTĂMÂNĂ CARE IARĂȘI VA SFIDA LEGILE JUNGLEI \ ARANJAM ZIARELE PE CĂPRĂRII / DEZAMĂGIRE EVIDENT ** asta e \ **DACĂ NU TE POȚI ABȚINE CU PRESA SIGUR CĂ AI ȘI NEPLĂCERI \ TOTUȘI SUNT ȘI CÂTEVA FIGURI CUNOSCUTE ȘI CARE NE MAI ADUC AȘA ZÂMBETUL PE BUZE ** de exemplu *îl văd*

[31] Banciu's World *(Our translation)*

[32] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 5'32''

în cotidianul pe prima pagină la rubrica de devastatori pe un nene bine cunoscut de către noi de la timişoara **BARBĂ ARATĂ INTERESANT E VORBA DE Ă:** (Radu Banciu is reading from a newspaper): *imobilele din patrimoniul statului care au ajuns cu sprijinul mafiei imobiliare din timişoara în posesia potentaţilor zilei şi bineînţeles printre ei gheorghe ciuhandu şi nicolae robu* aşa *prejudiciul estimat este la patruzeci de milioane de euro* **AVEAM ŞI NOI O ŞTIRE CU EI NICOLAE ROBU DESPRE CARE SE SPUNE EDILUL FAIMOSUL EDIL AL TIMIŞOAREI** atenţie totuşi *este fieful lui sorin grindeanu timişul şi bineînţeles şi timişoara el a fost vice-primar acolo* ei bine **O MIE DE CASE VÂNDUTE AIUREA O MIE DE LOCUINŢE VÂNDUTE ILEGAL SE PARE DE NICOLAE ROBU** deci **SCANDALUL ESTE CÂT CASA** apropo **CĂ TOT VORBIRĂM DE CASE** (Radu Banciu is reading from a newspaper) *primăria timişoara printr-o infracţiune de abuz în serviciu obţinerea de foloase necuvenite pentru sine sau pentru altul alături de cei trei adică de ciuhandu de robu şi de martin staia fost director în primăria timişoara sunt cercetaţi şi vice-primarii dan diaconu şi traian constantin stoia tot pentru abuz în serviciu obţinerea de foloase necuvenite pentru sine sau pentru altul îl vedem aici pă ciuhandu în poză* într-adevăr *alături de aceste informaţii pe care le aveam şi noi* sigur *dar le-am redescoperit* ia să vedem mai departe (Radu Banciu is reading from a newspaper*) şeful casei morţii trecut în rezervă în românia liberă* **ESTE O EXCLUSIVITATE DE LA PENITENCIARUL RAHOVA CU MIRCEA MIOREL LIVIU DRAGNEA DE DEASUPRA N-ARE NICIO LEGĂTURĂ CU ŞTIREA** *mircea miorel a fost pensionat ca urmare a dezvăluirilor ziarului privind rata uriaşă a mortalităţii din celebra închisoare bucureşteană devenită* aşadar *casa morţii penitenciarul rahova* bun *se moare şi-n spitale se moare practic în şcoli se moare oriunde în românia la locul de muncă ţara unde se moare cel mai des în uniunea europeană ţara cu mortalitatea infantilă cea mai ridicată şi cu mortalitatea între patruzeci şi şaizeci de ani cea mai ridicată de asemenea la nivelul ue* (Radu Banciu is reading from a newspaper*):*











programul cioloș sex pe apucate după ce **ANDREEA ESCA MAREA JURNALISTĂ** l-a întrebat la europa fm pe fostul premier al româniei când face sex **TOTDEAUNA AM BĂNUIT-O PE ANDREEA ESCA DE ASTFEL DE APUCĂTURI** ei bine pe apucate i-a răspuns acesta nici dimineața nici seara andreea esca era interesată să știe precis când *național sigur a preluat această știre* ue programul cioloș sex pe apucate **DOAMNA VALERIE SĂRACA AM VĂZUT ȘI DECLARAȚIA EI DE AVERE ABIA DACĂ REUȘEȘTE SĂ CÂȘTIGE SĂ-ȘI CUMPERE O EUGENIA ȘI-O XXX PE SĂPTĂMÂNĂ N-ARE NICIUN CHIOR APĂI VĂ DAȚI SEAMA CĂ NU-I MAI ARDE DE SEX ÎN NICIUN FEL** (Radu Banciu is reading from a newspaper*) modelul rus care s-a jucat cu moartea în dubai dat în judecată de proprietarii turnului* **NU ȘTIU DACĂ ȘTIAȚI ACEASTĂ ȘTIRE ESTE UNA TERIBILĂ VICTORIA XXX ÎNTR-ADEVĂR O BUNĂCIUNE RUSOAICĂ DE 23 DE ANI AUZISEM ȘI EU OARECUM** iată **CE-A FĂCUT AICIA VEDEM IMAGINILE N-AVUSESEM DECÂT ȘTIREA CĂȚĂRÂNDU-SE-N DUBAI LA ETAJUL O SUTĂ NOUĂZECI ȘI PATRU IAT-O APUCATĂ DĂ MÂNĂ DĂ UN INDIVID DATĂ BINEÎNȚELES ÎN JUDECATĂ C-AȘA CEVA NU POȚI SĂ FACI** iată **SFIDÂND IATĂ LEGILE FIIND CONSIDERATĂ O CRETINĂ SINUCIGAȘĂ AIA-I LOGIC VA AJUNGE LA PROCES NU SE POATĂ FACE CHIAR ORICE** (Radu Banciu is reading from a newspaper): acesta este al doisprezecelea cel mai înalt turn din lume ă: cel pe care s-a urcat nativa din sankt petersburg nefolosind niciun echipament de siguranță **TERIBILĂ CHESTIUNEA** da / **SĂ VEDEȚI DUBAIU-N FUNDAL CU PORTUL ĂSTA AL AMBARCAȚIUNILOR DE PLĂCERE MARII MILIARDARI ȘI ZGÂRIE NORII AȘA**: bun

6.3.2. Study Premises

This first section of our study is dedicated to cover the main premises of our research, and to state the main ideas we are planning to develop. As the rest of our case studies have proven already, the main focus of our research is to prove the text's adherence to the f *infotainment* macro-genre. By embedding elements pertaining to *entertainment,* but not neglecting the

informative side of the show as well, *Lumea lui Banciu* represents an iconic exemplification of *genre hybridization.* As we shall further observe, the show incorporates details pertaining to the *news magazine*, as well as *pamphlet*, managing to balance the presenter's discourse between *seriousness* and *non-seriousness*. The title of the show (*Banciu's World)* is also anticipative in matters of how the show is structured, as it clearly indicates that the newscaster's opinions represent an important segment of the show.

While standing under the umbrella of *discursive genre analysis*, our study will separate the *entertaining* and *informative* elements, with the help of the *sequential analysis*. The following sub-chapter intends to offer a synthesis of the show from a contextual perspective.

6.3.3. A Contextual Framework

This section aims to provide a brief historical and contextual background in relation to the show *Lumea lui Banciu.* In order to begin, we consider worth mentioning the fact that it dates back to 2011, and it is aired on the Romanian channel B1TV. Unfortunately, unlike the other shows we have discussed and analyzed so far, we were unable to find a proper description of the newscast on the site channel. However, we can read a brief characterization of the show on the website tv.acasa.ro[33], which states the following:

> O emisiune ce se dorește a fi o revistă a presei neconvențională, cu elemente de pamflet și umor de calitate. Emisiunea este echilibrată și tratează, în primul rând, temele incomode. Un pamflet neconvențional, cu umor de calitate. Spre deosebire de alte producții de acest gen, emisiunea tratează în primul rând teme incomode[34].

On the grounds of this definition, we would like to emphasize a few elements that draw our attention, as they have proved to be valuable assets for our study. First of all, the definition mentions the *news magazine genre*,

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33 http://tv.acasa.ro/lumea-lui-banciu, accessed on December 23rd, 2017.

34 A show that wants to be an unconventional press magazine with quality pamphlet and humour. The broadcast is balanced and treats, in the first place, inconvenient themes. An unconventional pamphlet with good humour. Unlike other productions of this genre, the show deals primarily with inconvenient issues *(Our translation)*

stating that the show represents proof of *nonconformism* in this regard, as it also contains elements of pamphlet and ”qualitative humour”. Yet, is not a secret that Radu Banciu is a very controversial Romanian journalist, since he is known for his denigrating comments with respect to several public people (for instance, Banciu used a very calumnious vocabulary with respect to the Moldavian Prime-Minister. More details on this matter can be encountered on adevarul.ro, an article dedicated to this topic [35].

As we have clearly emphasized within the preamble of this study, we have divided our analysis into two distinct parts, one dealing with the serious elements and proving this show's affiliation of the news magazine, while the other proves the employ of pamphlet as well, by means of the subjectivity inserted and the employ of irony.

6.3.4. Corpus Analysis – Evidence of the Serious Discourse

6.3.4.1. News Magazine

The most eloquent proof of the presence of serious discourse within *Lumea lui Banciu* is given by the employ of *news magazine*. Even if it is present only to a certain extent and using a rather nonconformist approach, the *news magazine* is clearly a distinguishing element of the show, due to various reasons. Before proceeding with the analysis, we would like to recall the defining elements of this genre. While Popescu characterizes it as an *inventory of the press contents of the day*, emphasizing the fact that it has to be built around public events/news (Popescu, 2002: 342), Sultana Craia highlights another applicable constituent of the definition: its *selective* and *organizational nature* when it comes to the information presented (Craia, 2008: 162). In the following, we shall see which of these elements apply when discussing the structure of *Lumea lui Banciu.*

Generally speaking, one of the most conspicuous details that demonstrate the presence of *news magazine* within the broadcast is the

[35] http://adevarul.ro/news/facebook-magazin/radu-banciu-vs-internautii-moldoveni-pagina-wikipedia-fost-modificata-porc-salbatic-pidar-1_52d6a0e2c7b855ff5680c165/index.html, accessed on December 23rd 2017;

setting, the show's structure, the presence of the newspapers, and the entire setup of the show: the presenter standing at a desk, with plenty of newspapers, making a selection of the topics to be addressed. In the same manner, the variety of topics addressed within the show is standing under the patronage of the *public event/public interest daily news.* More explicitly, although his discourse is flooded by subjectivity, the topics addressed definitely fall under the *serious discourse* category, emphasizing non-fictional events. Likewise, as we have already mentioned, the emergence of an *unconventional news magazine* is among the defining characteristics of the show.

In terms of a more punctual textual analysis, we have identified *six different instances* in which the presenter is reading from various newspapers, hence adhering to this *serious* genre. We have marked these moments within the text with the phrase: "Radu Banciu is reading from a newspaper", in order to facilitate the reading of the text:

> (1) (Radu Banciu is reading from a newspaper): *imobilele din patrimoniul statului care au ajuns cu sprijinul mafiei imobiliare din timișoara în posesia potentaților zilei și bineînțeles printre ei gheorghe ciuhandu și nicolae robu așa prejudiciul estimat este la patruzeci de milioane de euro*[36]
>
> (2) (Radu Banciu is reading from a newspaper) *primăria timișoara printr-o infracțiune de abuz în serviciu obținerea de foloase necuvenite pentru sine sau pentru altul alături de cei trei adică de ciuhandu de robu și de martin staia fost director în primăria timișoara sunt cercetați și vice-primarii dan diaconu și traian constantin stoia tot pentru abuz în serviciu obținerea de foloase necuvenite pentru sine sau pentru altul*[37]
>
> (3) (Radu Banciu is reading from a newspaper) *șeful casei morții trecut în rezervă în românia liberă*[38]

[36] the buildings in the patrimony of the state that have arrived with the support of the real estate mafia in Timisoara in possession of the day's potentates and, of course, among them gheorghe ciuhandu and nicolae robu so the estimated damage is forty million euros *(our translation).*

[37] the town hall of Timisoara through a crime or abuse in service obtaining undue benefits for himself or some other together with the three, that is ciuhandu robu and martin staia the former director in timisoara city hall are being investigated and the vice mayors dan deacon and traian constantin stoia also for abuse in service gaining undue advantage for himself or for another *(our translation).*

[38] the head of the house of death removed from active duty in romania libera (our translation);

(4) (Radu Banciu is reading from a newspaper): *programul cioloș sex pe apucate*[39]

(5) (Radu Banciu is reading from a newspaper) *modelul rus care s-a jucat cu moartea în dubai dat în judecată de proprietarii turnului*[40]

(6) (Radu Banciu is reading from a newspaper): acesta este al doisprezecelea cel mai înalt turn din lume ă: cel pe care s-a urcat nativa din sankt petersburg nefolosind niciun echipament de siguranță[41]

One thing that we may observe while reading these examples is definitely the variety of topics approached. While the other excerpts from the shows we have yet analysed are mostly focused on a single topic, Radu Banciu surveys several news of the day. We believe this can be another reason to assert that *Lumea lui Banciu* partially displays characteristics of the *news magazine.* For instance, example no.1 discusses the financial prejudice caused to the Romanian real estate industry by the real estate mafia of Timișoara. Example no. 2 moves forward with offering more explanations on this topic, involving the mayor of Timișoara and mentioning some other political public names in his entourage. Both excerpts are read from a newspaper, and this can be easily verified by watching the short YouTube video we have transcribed. The following example quotes from România liberă and emphasizes the retirement of Mircea Miorel as the executive of Rahova prison, also called "the house of death". Example no. 4, though, represents a title from a newspaper whose name is not mentioned. The topic deals with the sexual life of the ex-Prime Minister of Romania, Dacian Cioloș. Banciu will further comment and ironize both the topic and the curiosity of the interviewer. No. 5 and 6 define a whole new context, far from the Romanian political world, as they quote from a newspaper in which we can find the story of the Russian top model who photographed herself in a dangerous position on the top of the 12th highest tower in the world.

We believe that by the existence of all the information quoted from different newspapers, as well as by the variety of topic approached we are

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[39] The programme cioloș sex by fits and starts *(our translation).*

[40] the Russian model who wanted to dice with death in dubai sued by the tower owners (our translation);

[41] this is the twelfth tallest tower in the world: the one on which the Native of Sankt Petersburg went without the use of any safety equipment *(our translation).*

entitled to consider the *news magazine* an integral part of the show *Lumea lui Banciu.* In drawing a possible comparison with the other Romanian shows hereby analysed, it is worth mentioning that Banciu's episode seems to preserve a certain dose of *seriousness* when commenting upon the daily events. From this standpoint, we may argue that the informative side of this episode is richer.

6.3.5. Corpus Analysis – Evidence of the Non-Serious Discourse

6.3.5.1. Pamphlet

Whereas the *serious* part of the show was offered by the insertion of the *news magazine* as an informative genre, the *entertaining* side of the show is offered by the employment of *pamphlet.* We shall recall a few defining characteristics of this genre, for the sake of re-engaging the theoretical aspects provided in the first chapters. We shall recall as the main features of *pamphlet* the employ of *satire*, as well as the allegation *attack against a person, an institution or certain rules* (Petraș, 1996: 289). In this regard, the best example encountered within the text is the moment when the presenter calls the Russian model a "cretină sinucigașă[42]" and "bunăciune".

- *The Employ of Irony*

Nonetheless, another extremely important element when discussing this entertaining genre is the *irony.* Concerning this, we have plenty of examples to show, as the text analysed embodies several instances in this sense:

(7) "NENE BINE-CUNOSCUT DE CATRE NOI[43]"
(8) "BARBĂ ARATĂ INTERESANT"[44]
(9) "FAIMOSUL EDIL AL TIMIȘOAREI"[45]
(10) "ANDREEA ESCA MAREA JURNALISTĂ[46]"
(11) "ANDREEA ESCA ERA INTERESATĂ SĂ ȘTIE PRECIS CÂND"[47]

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[42] "a suicidal moron", "chick" *(Our translation)*
[43] "AN OLD GUY WELL-KNOWN BY US" *(Our translation)*
[44] "BEARD, LOOKS INTERESTING" *(Our translation)*
[45] "THE FAMOUS MAYOR OF TIMISOARA" *(Our translation)*
[46] "ANDREEA ESCA THE BIG JOURNALIST" *(Our translation)*
[47] "ANDREEA ESCA WAS INTERESTED IN KNOWING PRECISELY WHEN" *(Our translation)*

(12) "ABIA DACĂ REUȘEȘTE SĂ CÂȘTIGE SĂ-ȘI CUMPERE O EUGENIA (…) PE SĂPTĂMÂNĂ."[48]

- *Subjectivity*

There are several distinctive ways in which the newscaster employs subjectivity within this text. We shall further see examples from all the categories, but we shall begin with employ of *the first-person markers*:

  - *First Person Markers:*
    - Singular form: "am auzit", "am bănuit-o", "nu știu", "auzisem și eu", "n-avusesem[49]"
    - Plural form: "cunoscut de către noi", "aveam și noi", "vorbirăm", "îl vedem", "le-am redescoperit", "vedem."[50]

Although they are all solid proof in favour of the use of subjectivity, their role and function within the text might differ. For instance, the *singular forms* validate the insertion of the newscaster's personal opinions and insight into the topic addressed. On the other hand, *the first-person plural forms* validate the relation between the audience and the presenter, as the anchor's opinions are shared by the audience, hence including his spectators in his game.

  - *Evaluative Expressions:* "rubrica de devastatori", "vândute aiurea", "scandalul este cât casa", "doamna Valerie săraca", "știre teribilă", "bunăciune rusoaică"[51]

The next level of subjectivity is reached by the use of a plethora of evaluative expressions. Some of the examples are accompanied by the employ of irony: for instance, "rubrica de devastatori"[52] with reference to a certain column of the newspaper that deals with national embezzlement or news related to corruption. Others are helping Banciu in his argumentation, sustaining his opinions, as does the following example: "vândute aiurea"[53]. Here, he strongly disagrees with the real estate illegal sales made by the mayor's office. Another function of the evaluative expression is encountered

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[48] "SHE BARELY MANAGES TO EARN TO BUY A EUGENIA (...) PER WEEK" *(Our translation)*

[49] "I heard", "I suspected her", "I don't know", "I also heard", "I did not have" *(Our translation)*

[50] "known by us", "we also had", "we talked"; "we see him", "we rediscovered", "we see" *(Our translation)*

[51] "The devastating rubric", "randomly sold", "the scandal is huge," "poor Mrs. Valerie," "terrible news", "russian chick" *(Our translation)*

[52] "The devastating rubric"*(Our translation)*

[53] "senselessly sold" *(Our translation)*

in the example "scandalul este cât casa"[54]. Here, the presenter is using a comparison in order to amplify the event in discussion for the sake of drawing his public's attention. "Știre teribilă[55]" follows the same pattern, magnifying, thus, the effect of the news.

- *Personal Comments*

The manner in which Radu Banciu integrates his personal comments in the show reveals a high degree of spontaneity, as he seems to read the newspaper for the first time and to directly comment upon it. Likewise, the switch from one topic to the other proves as well the spontaneity and fluidity of the text, typical of an unplanned oral discourse. We encountered a few examples in this respect. Example no. 13 represents a tautology having a comic effect:

> (13) *bun găsit dragi prieteni la sfârșitul de săptămâni care nu face altceva decât să ne conducă spre săptămâna viitoare / așa am auzit ceva mai devreme din programele tv*[56]
>
> (14) **URMEAZĂ O SĂPTĂMÂNĂ CARE IARĂȘI VA SFIDA LEGILE JUNGLEI**[57]
>
> (15) **DACĂ NU TE POȚI ABȚINE CU PRESA SIGUR CĂ AI ȘI NEPLĂCERI \ TOTUȘI SUNT ȘI CÂTEVA FIGURI CUNOSCUTE ȘI CARE NE MAI ADUC AȘA ZÂMBETUL PE BUZE ** [58]

Example no. 13 represents the first line of the presenter when the show begins. He greets his audience, calling them his friends. Afterwards, a distant ironical sense can be also felt in the employ of the following phrase, which is also a general truth: "sfârșitul de săptămâni care nu face altceva decât să ne conducă spre săptămâna viitoare / așa am auzit ceva mai devreme din programele tv[59]". No. 14 implies the fact that Romania is a

[54] The scandal has gone through the roof" *(Our translation)*

[55] "terrible news" *(Our translation)*

[56] Welcome dear friends to the end of the week that only lead us to the next week / so I heard sometime earlier on the tv programs *(Our translation)*

[57] A WEEK THAT WILL DEFY ONCE AGAIN THE JUNGL LAWS IS FOLLOWING *(Our translation)*

[58] IF YOU CANNOT ABSTAIN FROM THE PRESS OF COURSE THAT INCONVENIENCES ALSO HAPPEN \ STILL THERE ARE A FEW FAMILIAR FACES THAT MAKE US SMILE " *(Our translation)*

[59] the end of the week that only lead us to the next week / so I heard something earlier in the tv programs *(Our translation)*

jungle, since he asserts that we have to deal with another week that will defy the jungle law. We can also observe a certain degree of irony in the last example of this series, as the presenter detects some familiar faces in the newspaper that might "bring a smile on our faces" (of course, it refers to the Timișoara mayor's office that was involved in the real estate scandal mentioned in the previous lines).

- *Colloquial and Offensive Vocabulary:* "bunăciune", "chior", "apăi, "pă" (instead of "pe"), "dă" (instead of "de"), "o cretină sinucigașă"[60].

The last, but not least, representation of subjectivity within the analyzed text is the *colloquial and offensive vocabulary.* As we have mentioned already when we generally presented the broadcast, Radu Banciu has faced legal charges for his injurious language addressed to the Moldavian Prime-Minister. The routine of his show proves that this is not an accident. Moreover, we can argue that the offensive vocabulary is mostly a characteristic of the Romanian shows, as we shall further see in our analyses.

6.3.6. The Shift from Serious to Non-Serious Discourse

As we have also seen in *Romania from A to Z*, the lack of a pattern and of a certain structure seem to be defining elements when discussing Romanian *infotainment*. *Lumea lui Banciu* seems to preserve the same model. The transfer from *serious* to *non-serious* takes place in a subtle manner, yet it is more organized than in the previous show discussed. Most of the time, we deal with the display of an item of *news* from a newspaper (revealing the *serious intentions* of the presenter), followed by a *subjective comment* (betraying in this way the anchor's objectives, and hence including a certain degree of *entertainment* within the show). In order to exemplify what has been said in the previous line, we have chosen the following excerpt:

> (16) (Radu Banciu is reading from a newspaper) modelul rus care s-a jucat cu moartea în dubai dat în judecată de proprietarii turnului NU ȘTIU DACĂ ȘTIAȚI ACEASTĂ ȘTIRE ESTE UNA TERIBILĂ VICTORIA XXX

[60] "chick", "cash", "sure", "pă" instead of "pe" (grammatically correct form), "dă" instead of "de" (grammatically correct form), "suicidal moron" *(Our translation)*

ÎNTR-ADEVĂR O BUNĂCIUNE RUSOAICĂ DE DOUĂZECI ȘI TREI DE ANI AUZISEM ȘI EU OARECUM[61]

6.3.7. Concluding Remarks

We have started our argumentation from the premise that the broadcast entitled *Lumea lui Banciu* pertains to the *infotainment* macro-genre. By means of a perfect blend between the seriousness of the *news magazine* and the non-seriousness of the *pamphlet,* the show is clearly dedicated to this larger genre, presenting both an *informative* content, but also an *entertaining* side. To sum up, we have seen how the show incorporates several public interest topics and daily news, and the presenter even quotes a variety of newspapers when surveying the everyday events. Still, looking from the angle of *entertainment*, we have seen how several characteristic elements of the pamphlet are also present within our show. We have observed the employ of irony, as well as the high subjectivity that the show effuses. Given all the arguments we have supplied here, we believe we are entitled to consider *Lumea lui Banciu* as a faithful variable of the *infotainment genre.*

6.4. Starea Zilei/Nației (Host: Dragoș Pătraru):

Acești bolnavi care ne conduc[62]

6.4.1. Corpus Trascription (see details of transcription)[63]



Dragoș Pătraru (the presenter of the TV Show): **CUM GATA A ÎNCEPUT / SEARĂ BUNĂ CE SĂ MAI ZIC / CE SĂ MAI ZICI ACUM / MĂ ȘI GÂNDEAM ASTĂZI CE MAI SPUI TU LA EMISIUNE**

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[61] the Russian model who gambled death in dubai sued by the tower owners I DON'T KNOW IF YOU KNEW THIS PIECE OF NEWS IS A TERRIBLE ONE VICTORIA XXX A TWENTY THEE YEARS OLD RUSSIAN CHICK I SOMEHOW HEARD ABOUT IT \ *(Our translation)*

[62] The Daily Status/The Nation's Status (Host: Dragoş Pătraru): These Sick People Who Lead Us *(Our translation)*

[63] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 4'04''

PĂTRARULE / DE CE SĂ TE MAI DUCI ACOLO / CE LE MAI ZICI OAMENILOR / CE LE MAI EXPLICI / CU CE ARGUMENTE SĂ MAI VII / CE SĂ FACI / SĂ ÎNCEPI SĂ-I ÎNJURI P-ĂȘTIA LA TELEVIZOR CA-N PIAȚĂ / NU MERGE /adică **ÎNJUR DA' N-AȚI VĂZUT CĂ-MI PUN BIP PSTE ÎNJURĂTURI LA MONTAJ / CE SĂ / AM UN SENTIMENT D-ACESTA PROFUND DĂ ZĂDĂRNICIE E CA ȘI CUM TE LOVEȘTI DE UN ZID BUF ȘTII CĂ DE FAPT N-AI AVUT NICIO ȘANSĂ CĂ DE FAPT CE TREBUIA SĂ SE ÎNTÂMPLE S-A ÎNTÂMPLAT CEVA INEVITABIL CUMVA AM MAI SIMȚIT ASTA JURNALIST FIIND PRIN 2003 CÂND LA PLOIEȘTI FĂCEAM UN ZIAR LOCAL CU GARDA FINANCIARĂ LA UȘĂ TRIMISĂ TOT DE PSD DA DE LA NĂSTASE ÎNCOACE N-AM MAI AVUT GUSTUL ĂSTA DE FIERE ÎN GURĂ**



Speaker 1 (Adrian Nastase with a speech in the Parliament): **CINEVA LA UN MOMENT DAT VOIA SĂ VINĂ SĂ ÎMI NUMERE GĂINILE I-AM SUGERAT CĂ MAI BINE SĂ VINĂ SĂ ÎMI NUMERE OUĂLE**



Dragoș Pătraru (the presenter of the TV Show): **ȘTIȚI LA CINE MĂ GÂNDEAM ASEARĂ / LA TAICĂ-MIO DUMNEZEU SĂ-L IERTE DA EL MI-A VENIT ÎN MINTE DUPĂ CE AM VĂZUT CE A FĂCUT PSD-UL ASEARĂ TAICĂ-MIO UN AMĂRÂT DE STRUNGAR CARE-I DETESTA P-ĂȘTIA DE LA PSD SĂ N-AUDĂ DE EI BEA DA ÎI PLĂCEA FOARTE MULT SĂ BEA ȘI BEA TOT CA SĂ ZIC AȘA E DA CÂND ERA TREABA NASOALĂ MAMA NE LUA PE MINE SĂ ȘI PE SOR MEA ȘI AMENINȚA CĂ PLEACĂ DE ACASĂ CU NOI CĂ-L LASĂ CĂ NU MAI POATE CĂ GATA E TAICĂ-MIO AVEA AȘA NIȘTE ZILE ÎN CARE-ȘI CEREA IERTARE STĂTEA MAI MULT CU NOI NU MAI BEA ȘI NE FĂCEA TOATE POFTELE SE PURTA FRUMOS CU MAMA SE CĂIA SE JURA CĂ S-A SCHIMBAT CĂ GATA NA TOT ARSENALUL**



Speaker 2 (unidentified speaker, an excerpt probably taken from a movie): **DA DA DA SĂ ȘTIȚI CĂ CAM BEA**



Dragoș Pătraru (the presenter of the TV Show): **E MĂ GÂNDESC CĂ MULȚI OAMENI AU VOTAT PSD-UL ÎN DECEMBRIE GÂNDIND EXACT CA MAMA ȘI CA NOI COPIII EI BĂ PARCĂ E ALTFEL ACU A PLECAT ȘI PONTA CU GABI OPREA UNII DINTRE CEI MAI RĂI PSD-IȘTI SUNT PRIN PUȘCĂRII CU XXX CU BĂIEȚII ALȚII S-AU MAI RETRAS JUSTIȚIA MERGE / PROGRAMUL ECONOMIC AL ĂSTORA UITE ARATĂ BINE MULT MAI BINE DECÂT AL CELORLAȚI P-ĂȘTIA-I ȘTIM NU SUNT CA BĂSESCU ȘI CA BOC SĂ NE TAIE SALARIILE HAI MĂ CĂ UITE SE SCHIMBĂ TREABA POATE POATE NU FRAȚILOR NU-I AȘA / UNII OAMENI PUR ȘI SIMPLU NU SE POT SCHIMBA N-AU CUM ORICÂT DE MULT AI VREA TU SĂ SE ÎNTÂMPLE ASTA PE TATA ÎL ȚINEA SERIOZITATEA CÂTEVA SĂPTĂMÂNI ÎN CARE SPUNEA LA TOATĂ LUMEA CĂ EL NU MAI BEA GATA DOMNULE A TERMINAT CU VIAȚA AIA LA FEL E ȘI PSD-UL ĂȘTIA-S PSD-IȘTII NU TOȚI NORMAL CI ĂIA CARE AJUNG LA CONDUCEREA PARTIDULUI NU ȘTIU CUM SE FACE SUNT CRESCUȚI ÎN CULTURA ASTA OBIȘNUIȚI SĂ ABUZEZE DE PUTERE FURĂ OCOLESC LEGEA TE MINT ÎN FAȚĂ SE JURĂ CĂ NU MAI FAC ȘI PESTE O ORĂ CÂND SE LASĂ SEARA ȚI-O TRAG ÎȚI DAU ÎN CAP ȘI-ȚI IAU BANII TE LASĂ-N FUNDUL GOL ÎN MIJLOCUL STRĂZII IAR A DOUA ZI ÎȚI SPUN A: NU HAI SĂ STĂM DE VORBĂ SĂ VEDEM CE PUTEM SĂ FACEM CĂ EU EU SUNT AICI PENTRU TINE TE IUBESC**



Speaker 4 (unidentified speaker, an excerpt probably taken from a movie): **VORBIM NE ȚUCĂM MAI VORBIM MAI NE ȚUCĂM**



Dragoș Pătraru (the presenter of the TV Show): mă rog **IDEEA E CĂ NU TREBUIE S-ABANDONĂM LUPTA NU / LUPTA PENTRU UN STAT FĂCUT CUM TREBUIE PENTRU NOI CETĂȚENII NU PENTRU EI HOȚII** deci *bine ați venit la starea nației* *mă rog* *bine ați venit vorba vine ediție specială în seară asta vă mulțumesc pentru miile de mesaje pe care ni le trimiteți în fiecare zi și pentru că sunteți alături de noi să-ncercăm să-nțelegem ce se întâmplă*



împreună **SUNT DOUĂ MARI PROSTII DE CARE SE AGAȚĂ ACUM PUTEREA LE AUZIȚI ZI DE ZI DIN GURA LUI DRAGNEA ȘI TĂRICEANU PRECUM ȘI DIN GURA TREPĂDUȘILOR DE SERVICIU DIN TELEVIZIUNI PRIMA E ASTA CU GUVERNUL E LEGITIM PUTEREA E LEGITIMĂ PĂI DA / E LEGITIMĂ PÂNĂ CÂND NU MAI E LEGITIMĂ CAM AȘA**



Speaker 4 (Călin Popescu Tăriceanu): *să vedem ce fel de democrație avem dacă recunoaștem ă: legitimitatea votului sau nu și considerăm că manifestațiile din stradă trebuie să înlăture legitimitatea votului* atunci *asta înseamnă că nu mai facem alegeri și conducem după un alt model care este modelul revoluționar*



Dragos Patraru (the presenter of the TV Show): **DA DA SIGUR** adică **VEZI DOAMNE OAMENII CARE AU IEȘIT ÎN STRADĂ RESPING VOTUL DEMOCRATIC DIN ȚARA ASTA BĂI BĂIEȚI DACĂ EȘTI ALES DEMOCRATIC ASTA NU ÎNSEAMNĂ CĂ POȚI FACE ORICE CÂND VOTĂM NOI NU NE BĂGĂM CAPUL ÎN GURA VOASTRĂ CA DRESORUL ÎN GURA TIGRULUI ÎNȚELEGEȚI / DA AȚI AJUNS ACOLO ÎNTR-UN FEL LEGITIM BRAVO VOUĂ** dar **ȘI NOI SUNTEM LEGITIMI SĂ ȘTIȚI NOI SUNTEM MEREU CEI MAI LEGITIMI DA NOI ĂȘTIA CARE TRĂIM AICI CARE NE CREȘTEM COPIII ÎN LOCUL ĂSTA CARE PLĂTIM TAXE ÎN ȚARA ASTA CARE MUNCIM DE DIMINEAȚA PÂNĂ NOAPTE SPERÂND LA O VIAȚĂ MAI BUNĂ AȘA CĂ NU O MAI BĂGAȚI P-ASTA CU SĂRIȚI CĂ RĂSTOARNĂ UNII STATUL VOI SUNTEȚI ĂIA CARE-AȚI DAT CU CRACII-N SUS LEGILE DESPRE ASTA E VORBA** și încă ceva *foarte important oamenii care stau în casă și nu ies la proteste nu sunt neapărat pentru ordonanță că am văzut interpretarea asta în așa zisa presă care încă reușește să profite de lipsa de rezistență a oamenilor la manipulare*



Speaker 5 (unidentified speaker in a talk-show on the Antena 3 channel): *sunt exact sunt câțiva parlamentari de la pnl câțiva de la usr și câțiva care probabil au fost dați afară de prin xxx xxx xxx*



Dragoș Pătraru (the presenter of the TV Show): **NI SE TOT SPUNE ASTA A CE DOMNULE DACĂ-I NUMERI AU IEȘIT CINZECI DE MII DE OAMENI ÎN TOATĂ ȚARA / CE-NSEAMNĂ ASTA / PE NOI NE-AU ALES CINCI MILIOANE DE ROMÂNI MÂNDRI** deci **ĂȘTIA DE-ACUM SUNT UNU LA SUTĂ DE CE SĂ SCHIMBĂM POLITICA GUVERNULUI PENTRU CINCIZECI DE MII DE PROTESTATARI PĂI PE LOGICA ASTA ÎNSEAMNĂ CĂ DOAR DACĂ IES PESTE CINCI MILIOANE DE OAMENI DE OAMENI ÎN STRADĂ O SĂ-I LUAȚI ÎN SEAMA SAU CUM / NIMIC MAI STUPID** bineînțeles **TOT VOI AȚI SCHIMBAT GUVERNUL CÂND AU IEȘIT MAI PUȚINI OAMENI ÎN STRADĂ DECÂT DUMINICĂ DA ATUNCI CÂND CU INCENDIUL DE LA COLECTIV VĂ ERA FRICĂ ÎNGHEȚASE SÂNGELE-N VOI \ ACUM CREDEȚI CĂ AVEȚI POPORUL ÎN SPATE / HMM N-AȘ FI ATÂT DE SIGUR \ NU / ORICUM LA NESIMȚIRE NU VĂ-NTRECE NIMENI \ LUAȚI-L P-ĂSTA MEDIC PSD-IST BACALBAȘA /**



Speaker 6 (PSD Deputy Nicolae Bacalbașa): **CAUTĂ SĂ PRODUCĂ SCANDAL / NIȘTE IMPOTENȚI CARE NU RESPECTĂ O CĂRTICICĂ NUMITĂ CONSTITUȚIA / VAI DE CAPU LOR / SĂ VEDEM LA CE MAI DAU FOC /**







Dragoș Pătraru (the presenter of the TV Show): **HM NIMIC MAI MIZERABIL /** apropo de **POZIȚIA ASTA CRETINĂ PE CARE O VĂD RELUATĂ DE CÂND CU BAMBOO-UL \ MAI ȘTII TURCESCULE CĂ ȘI TU O DĂDEAI C-A FOST PUS FOCUL DE LA COLECTIV / ACUM EȘTI CU STRADA / DA / MERGI LA MANIFESTAȚII / DOMNULE DRAGNEA ATENȚIE / HAMSTERUL LA MINE / CHIAR / NU V-AM VĂZUT AZI LA MECLĂ \ SUNTEȚI RĂCIT /** deci **DOMNULE DRAGNEA DOMNILOR DIN PSD NOI ĂȘTIA DE RESPIRĂM ÎN ROMÂNIA NOI SUNTEM CEI MAI LEGITIMI NOI SUNTEM CEI CARE V-AU DAT VOUĂ LEGITIMITATE** și **NU E NEVOIE SĂ FIE ZECE MILIOANE DE OAMENI ÎN STRADĂ ÎN FIECARE ZI CA SĂ ÎNȚELEGEȚI CĂ SUNTEM MULȚI **

CVORUMUL CETĂȚENILOR LEGITIMI NU SE FACE SUB FERESTRELE PALATULUI VICTORIA SĂ NE NUMERE GRINDEANU DIMINEAȚA ȘI SĂ ZICĂ / A DA BĂ SUNT MULȚI / MULȚI DA PROȘTI NU /



Speaker 7 (Florin Iordache, Minister of Justice at the time): *altă-ntrebare*

6.4.2. Study Premises

As we shall see, this study's intention is to prove that *Starea Nației* represents another variant of the *infotainment* macro-genre. In order to demonstrate this aspect, we shall be showing this text's adherence to both the *serious* and *non-serious discourse*. As a matter of fact, this is also the way in which we have divided our study, emphasizing the *informative* side of the broadcast by means of several elements we have encountered, as well as the *entertaining* components of the show in discussion. Nonetheless, before the analysis, the following sub-chapter highlights a contextual framework of the programme, offering a few details of its history, schedule, presenter, as well as its self-definition and inclination. Next, we have largely divided the study into two parts, each presenting the two essential characteristics we would like to prove: the *seriousness* and *non-seriousness*. Finally, we shall finish our argumentation by presenting our conclusive remarks with respect to the specificity of the case study presented here.

Through the help of discourse genre analysis, as well as of the sequential analysis, we shall be pointing out particularities that will help us prove the text's strong relation with *infotainment*, but also the singularity of the text by comparison with the rest of the case studies analysed.

6.4.3. A Contextual Framework

Unlike the other examples we have examined so far, *Starea Nației* holds a very exhaustive description on the website's channel. We consider this a valuable asset, as we can already anticipate some of the main features of the show discussed. The first assertion of this depiction states the following: "Starea nației este în același timp un late night show serios, dar și unul plin de umor. De luni până joi și sâmbătă, de la ora 22.30, la TVR 1 și

online pe TVR+[64]". This short excerpt directly emphasizes the *duality* of the show in terms of a *serious* and a *non-serious* discourse by stating that it is a "serious show". The show can be watched five times a week, late in the night. The frequency with which it is aired is a powerful indicator of its rating, as well. The combination between *information* and *entertainment* is also assumed by its presenter, Dragoș Pătraru, stating that the main goal of the show is to inform the spectators and also make them laugh. He also admits to the use of *satire* and *pamphlet*. However, the remark according to which *Starea Nației* is not hiding behind certain formulations (*this show represents a pamphlet)* represents a direct allusion to Mircea Badea's programme entitled *În gura presei (*as we shall discuss within the following analysis). Within the framework of this description, Dragoș Pătraru uses a few illustrative words for our further analysis that we have taken then opportunity to highlight in the excerpt below. He points out the fact that one of the show's purposes is to inform the audience and that its format presupposes a humourous way of presenting the information which leads to entertainment – a key-function of the press today.

> Informăm publicul distrându-l, ținându-l în priză, utilizând de multe ori ***satira***, ***pamfletul***, dar nu ne ascundem în spatele unei formulări – „această emisiune este un pamflet" – inventată de unii pentru a scăpa de procese și pentru a nu-și asuma ceea ce difuzează pe post, declară Dragoș Pătraru, realizatorul și moderatorul emisiunii (…) Formatul Starea nației presupune apelarea la **umor** pentru prezentarea **informațiilor**, ceea ce duce la îndeplinirea unei alte funcții a presei, aceea de **entertainment**, mai precizează realizatorul și moderatorul emisiunii.[65]

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[64] *Starea Nației* is both a serious late night show, but also a humorous one. From Monday to Thursday and Saturday, from 22.30, TVR 1 and online on TVR (*our translation*) SOURCE: http://tvr1.tvr.ro/emisiuni/starea-natiei_9199.html, accessed on December 28th, 2017; LAST UPDATE (November 1st 2018): The show has been constantly moved lately and it is now airing on PRIMA TV.

[65] We inform the audience by entertaining it, keeping it plugged in, often using satire, pamphlet, but we do not hide behind the formula – "this issue is a pamphlet" – which was invented by some to get rid of lawsuits, and not assume what we deliver, says Dragoş Pătraru, the creator and moderator of the show (...) The format of *Starea Nației* presupposes humour for the presentation of information, which leads to the fulfillment of another function of the press, that of entertainment, also states the presenter and moderator of the show *(Our translation)*
SOURCE: http://tvr1.tvr.ro/emisiuni/starea-natiei_9199.html, accessed on December 28th, 2017.

Yet, another significant characteristic emphasized by the website description is their distinctiveness in relation to the regular media. The show defines itself as an alternative source of information, as a correct and balanced informing means, containing the personal note of the moderator.

> Emisiunea Starea nației se diferențiază de cele existente pe piață prin modul de abordare a analizei știrilor – corect și echilibrat, cu o notă personală a moderatorului. Este un late night show, care își asumă fără ezitare funcțiile mass-media, abandonate în ultimii ani de multe entități media din România. Starea nației le oferă telespectatorilor informații, cultivându-le acestora rezistența la manipulare și spiritul critic, susține Dragoș Pătraru[66].

6.4.4. Corpus Analysis – Evidence of the Serious Discourse

It is hard to identify any specific serious genre inserted on the grounds of this text, since it is easily noticeable that more than 90% is *non-serious*. Moreover, as we shall see, we can barely find a pattern by which we may establish the emergence of *serious discourse*. However, based on the comprehensive description offered in the previous chapters, as well as watching several episodes of the show, we are entitled to consider the political editorial as having a proeminent influence on the creation of the show. Therefore, in the following segments of our analysis we shall try to prove the broadcast's adherence to the *editorial*, but we shall also be offering a *brief title analysis* and we shall discuss the forms of *serious discourse* employed by Pătraru, proving the *informative* side of the show.

[66] *Starea Nației* differs from what is on the market by its way of approaching news analysis – fair and balanced, with the personal touch of the moderator. It is a late-night show, which assumes without hesitation the media functions abandoned by many media entities in Romania in recent years. *Starea Nației* gives its viewers real information, cultivating their resistance to manipulation and critical spirit, argues Dragos Pătraru *(Our translation)*
SOURCE: http://tvr1.tvr.ro/emisiuni/starea-natiei_9199.html, accessed on December 28th, 2017.

6.4.4.1. Political Editorial

Moreover, we would like to bring to light a few theoretical aspects with respect to the *political editorial*. In this manner, the relation between the programme and this *serious genre* will be easily noticeable. One of its most characteristic elements refers to its *manipulative nature* in terms of its audience. In order to offer certain values and beliefs that the show adheres to, several discoursal strategies are employed. (Lihua, 2010: 52).

Now that we have established a few defining particularities with respect to this serious genre, we shall begin with the first argument in favour of the presence of the editorial within *Starea Nației.* We shall return to the presenter's thoughts with respect to the show, as he emphasized that one of the main goals of the broadcast is to *educate* the public, to *form* certain opinions and values among its *audience*. While the definition of an editorial implies a certain seducing nuance within the text, we believe the following excerpt is highly illustrative in this regard:

> Starea nației sancționează derapajele de orice tip, fie că acestea provin din lumea politică sau din presă. Având permanent în atenție interesul public, îndeplinim o altă funcție importantă a mass-media, aceea de ***formare***, de **educare** a ***publicului***[67].

Besides these easily noticeable features of the show, there are some other powerful indicators within the text that prove the persuasive direction of the programme. For instance, there are several moments when the presenter engages in a false dialogue with his audience, in the attempt to share his beliefs.

> (1) POATE NU FRAȚILOR NU-I AȘA / UNII OAMENI PUR ȘI SIMPLU NU SE POT SCHIMBA N-AU CUM ORICÂT DE MULT AI VREA TU SĂ SE ÎNTÂMPLE ASTA[68]

[67] *Starea Nației s*anctions any kind of drift, whether it comes from the political world or the press. Bearing the public interest constantly in mind, we perform another important function of the media, that of training, educating the public *(our translation).* SOURCE: http://tvr1.tvr.ro/emisiuni/starea-natiei_9199.html, accessed on December 28th, 2017.

[68] BROTHERS MAYBE NO RIGHT / SOME PEOPLE SIMPLY CANNOT CHANGE AS MUCH AS YOU WOULD LIKE THAT TO HAPPEN *(Our translation)*

An interesting aspect is that this short excerpt opens with the newscaster directly addressing the audience by means of the word "*fraților*[69]". This inevitably proves the close relationship established with the audience, as well as a certain colloquial approach. There are also other instances in which the anchor expresses this closeness in terms of his spectators, mostly by means of the usage of first person, plural forms. We found two very pertinent examples in this regard, and we have highlighted the subjectivity markers that prove the presenter's liaison with the public. Besides the emphasized markers, we would like to consider also the persuasive effect of the verb *must,* used in the negative, which is also an indicator of the presence of the *political editorial.* Example no. 2 represents the main thesis of this episode, and it is sustained by various arguments that take the shape of an oral colloquial discourse directly addressed to the audience:

> (2) IDEEA E CĂ NU **TREBUIE** S-ABANDON**ĂM** LUPTA NU / LUPTA PENTRU UN STAT FĂCUT CUM TREBUIE PENTRU **NOI CETĂȚENII** NU PENTRU EI HOȚII[70]
>
> (3) **NI** SE TOT SPUNE ASTA CE DOMNULE DACĂ-I NUMERI AU IEȘIT CINZECI DE MII DE OAMENI ÎN TOATĂ ȚARA /[71]

6.4.4.2. Title

As already mentioned, the title of the broadcast is *Starea Nației.* Unlike the other shows discussed, where the title did not necessarily prove to be an indicator from the point of view of the discourse type, the name *Starea Nației* implies a certain inclination of the broadcast towards the daily news and the public national events.

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[69] Brothers *(Our translation)*

[70] THE POINT IS THAT WE SHOULDN'T ABANDON THE FIGHT NO / THE FIGHT FOR A WELL-DONE STATE WELL DONE FOR US THE CITIZENT AND NOT FOR THEM THE THIEVES *(Our translation)*

[71] THEY KEEP TELLING THIS TO US THAT IF YOU COUNT THEM THERE WERE FIFTY THOUSAND PEOPLE IN ALL OF THE COUNTRY *(Our translation)*

6.4.4.3. Serious Discourse Insertions

We may observe without any difficulty the low percentage of the serious discourse within the text we have selected. Aside from the particularities of a political editorial and the proof of the title's significance, there are three sequences that we can undoubtedly associate with a *serious discourse*:

> (4) deci *bine ați venit la starea nației* *mă rog* *bine ați venit vorba vine ediție specială în seară asta vă mulțumesc pentru miile de mesaje pe care ni le trimiteți în fiecare zi și pentru că sunteți alături de noi să-ncercăm să-nțelegem ce se întâmplă împreună*[72]
>
> (5) Speaker 4 (Călin Popescu Tăriceanu): *să vedem ce fel de democrație avem dacă recunoaștem ă: legitimitatea votului sau nu și considerăm că manifestațiile din stradă trebuie să înlăture legitimitatea votului* atunci *asta înseamnă că nu mai facem alegeri și conducem după un alt model care este modelul revoluționar* [73]
>
> (6) Speaker 5 (unidentified speaker at a talk-show on the Antena 3 channel): *sunt exact sunt câțiva parlamentari de la pnl câțiva de la usr și câțiva care probabil au fost dați afară de prin xxx xxx xxx*[74]

Example no. 4 represents Pătraru's second introduction to this episode of the show, after prolonged digressions and personal life confessions with which he begins the programme. The aim of this sequence is to welcome his audience, as well as to thank them for the thousands of messages received every day, as well as for their support "in the attempt of trying to understand together what happens". Once again, the effort to establish a connection with his audience may be easily noticeable in the last phrase. The next example, no. 5, embodies the image of Călin Tăriceanu, a Romanian politician and the ex-Prime Minister of the country. The core topic of his short speech offers Tăriceanu's thoughts as far as the Romanian

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[72] So welcome to *Starea Nației* whatever that is to say welcome special edition tonight thank you for the thousand messages that you send to us everyday and because you stand by us in trying to understand what is happening together *(Our translation)*

[73] Let's see what kind of democracy we have if we recognize the legitimacy of the vote or not and if we believe that street demonstrations must remove the legitimacy of the vote together then that means we are no longer making choices but leading following another model that is the revolutionary model *(Our translation)*

[74] there are just a few MPs from pnl some from usr and some who were probably kicked out from xxx xxx xxx *(Our translation)*

democratic process is concerned. Besides the solemnity of the topic and the political nuances discussed, what makes this excerpt a valid proof of seriousness is also the context in which it was transmitted (a public statement within the Romanian Parliament, representing an answer to a question asked by a reporter). In matters of topic or of the message conveyed, the sixth example is barely relevant. However, the background and context of the show illustrate a brief excerpt from a political talk-show aired on Antena 3. Of course, the nature of this excerpts is far from being *entertaining*, as it presents *informative* content and political debates on the day-to-day public events.

Apart from arguing the presence of a *serious discourse* within this text, these excerpts also serve as strong evidence of the complexity of the show. From among all the Romanian shows surveyed, *Starea Nației* is the only programme that it is not aired live, but prepared ahead, clearly following the American model of combining *information* and *entertainment* in an appealing manner.

What follows in the next section of our analysis is a collection of sequences that find themselves *at the edge of serious versus non-serious* discourse and represent a compelling proof of the intricacies of the show as well as of the oral discourse in general.

6.4.4.4. At the Border Between Serious and Non-Serious Discourse

As we have anticipated already, there a few examples within our text that are hardly integrable in either category. Therefore, we have created this special category for the examples in discussion. We would like to emphasize the vulgarity present in example no. 7, the disdain, and the denigration encountered in example no. 8:

> (7) Speaker 1 (Adrian Năstase in a speech in the Parliament): **CINEVA LA UN MOMENT DAT VOIA SĂ VINĂ SĂ ÎMI NUMERE GĂINILE I-AM SUGERAT CĂ MAI BINE SĂ VINĂ SĂ ÎMI NUMERE OUĂLE**[75]

[75] SOMEONE AT A GIVEN MOMENT WANTED TO COME AND COUNT MY CHICKENS I SUGGESTED HE HAD BETTER COME AND COUNT MY EGGS *(Our translation)*

(8) Speaker 6 (PSD Deputy Nicolae Bacalbașa): **CAUTĂ SĂ PRODUCĂ SCANDAL / NIȘTE IMPOTENȚI CARE NU RESPECTĂ O CĂRTICICĂ NUMITĂ CONSTITUȚIA / VAI DE CAPU LOR / SĂ VEDEM LA CE MAI DAU FOC /** [76]

(9) Speaker 7 (Florin Iordache, Minister of Justice at that time): *altă-ntrebare* [77]

While the vulgar joke made by Adrian Năstase, the politician, in example no. 7 discloses a non-serious discourse, the public and official setting in which he made this statement (a meeting in Parliament) says otherwise. Example no. 8 is similar in this respect, as it represents an excerpt from a short declaration by one of the PSD deputies, Nicolae Bacalbașa. While it was supposed to be a public statement of a PSD member in relation to the mass protests in Romania at that time, the deputy shows an uncontrollable anger verbalized by means of vulgar offensive vocabulary with respect to the protesters. Their function within the text meets at the crossroads between persuasion and entertainment. At a first glance, it is easily arguable that the newscaster's goal is to unmask the two PSD politicians in the attempt of proving his point – PSD is an inefficient and ineligible leading political party in Romania. Still, the moments he chooses to make these contributions, as well as the messages transmitted through them also prove their *entertaining* side. The 9th example, though, has the clearly defined purpose to amuse, as it represents the famous answer by Florin Iordache (the previous Minister of Justice) at a press conference he attended. This line is intentionally placed within the show to make the audience laugh.

6.4.5. Corpus Analysis – Evidence of the Non-Serious Discourse

Whereas the serious type of discourse was hard to read between the lines, the presence of entertainment and non-serious elements may be observed without any difficulty. For a better organization of this segment,

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[76] THEY ARE ONLY LOOKING FOR SCANDAL SOME IMPOTENTS THAT DO NOT RESPECT A BOOKLET CALLED CONSTITUTION WOE BETIDE THEM LET'S SEE WHAT THEY WILL SET FIRE TO NOW *(Our translation)*

[77] Next question *(Our translation)*

we have divided this sub-chapter into two distinct parts: the main entertaining means we have encountered during our analysis, and the subjectivity markers employed within the text that also prove the powerful presence of journalism of opinion.

6.4.5.1. Entertainment

Although the show is highly generous in terms of the non-verbal strategies when it comes to *entertainment,* we shall remain in the discursive framework and present five different instances we consider relevant for the presence of *entertainment*: *humour, comparisons, irony, movie excerpts*, and *false dialogue*.

- *Humour*

Although the employ of comedy is not a common element of the show, there are a few instances in which humour is an important asset for the creation of entertainment. We have chosen the most representative ones, one of them pertains to Adrian Năstase, the other to Florin Iordache. They have both been discussed in the previous sub-chapter, and we shall not insist upon them. However, they are two illustrative humourous instances that prove the insertion of *satire* as well:

> (10) Speaker 1 (Adrian Nastase in a speech in the Parliament): CINEVA LA UN MOMENT DAT VOIA SĂ VINĂ SĂ ÎMI NUMERE GĂINILE I-AM SUGERAT CĂ MAI BINE SĂ VINĂ SĂ ÎMI NUMERE OUĂLE[78]
>
> (11) Speaker 7 (Florin Iordache, Minister of Justice at that time): *altă-ntrebare*[79]

- *Comparisons*

While the other shows we have discussed have used them as one of the main means of creating humour, comparisons are employed here with the primary purpose to persuade, but also to create some analogies that could encourage a better understanding of the host's arguments. Examples no. 12 and 13 follow the same rationale, as Pătraru compares the attitude of

[78] SOMEONE AT A GIVEN MOMENT WANTED TO COME AND COUNT MY CHICKENS I SUGGESTED HE HAD BETTER COME AND COUNT MY EGGS *(Our translation)*

[79] Next question *(Our translation)*

his alcoholic father asking for his wife's forgiveness with that of the PSD party members. Besides the solid evidence of a high degree of subjectivity by means of this confession, the presenter discloses this personal information in order to prove one of the ideas prevailing within this text: "UNII OAMENI PUR ȘI SIMPLU NU SE POT SCHIMBA N-AU CUM ORICÂT DE MULT AI VREA TU SĂ SE ÎNTÂMPLE ASTA." Hence, his father's intemperance and lack of consistency represents a valid comparation with the improbability of the PSD party changing their conduct. This is also a representative thesis within Pătraru's show.

> (12) E MĂ GÂNDESC CĂ MULȚI OAMENI AU VOTAT PSD-UL ÎN DECEMBRIE GÂNDIND **EXACT CA** MAMA ȘI CA NOI COPIII EI BĂ PARCĂ E ALTFEL ACU A PLECAT ȘI PONTA CU GABI OPREA UNII DINTRE CEI MAI RĂI PSD-IȘTI SUNT PRIN PUȘCĂRII CU XXX CU BĂIEȚII ALȚII S-AU MAI RETRAS JUSTIȚIA MERGE[80]
>
> (13) PE TATA ÎL ȚINEA SERIOZITATEA CÂTEVA SĂPTĂMÂNI ÎN CARE SPUNEA LA TOATĂ LUMEA CĂ EL NU MAI BEA GATA DOMNULE A TERMINAT CU VIAȚA AIA **LA FEL E ȘI PSD-UL** ĂȘTIA-S PSD-IȘTII NU TOȚI NORMAL CI ĂIA CARE AJUNG LA CONDUCEREA PARTIDULUI[81]

- *Irony*

Generally, it is hard to perceive the presence of irony by the display of linguistic markers proving its presence. Instead, it can be easily perceivable by means of nonverbal aspects. Still, the ironical effect within a certain context can reside in purposefully approving an idea that you disagree with, with the aim of mocking it. The newscast moderated by Pătraru is so complex that *irony* could not miss from the whole picture. The faithful spectators of the show may confirm that irony represents a recurrent

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[80] I AM THINKING THAT A LOT OF PEOPLE VOTED FOR PSD IN DECEMBER THINKING EXACTLY AS MY MOM AND HER KIDS DID WELL MAYBE IT'S DIFFERENT NOW THAT PONTA AND GABI OPREA LEFT SOME OF THE WORST PSD POLITICIANS ARE NOW IN JAIL WITH XXX WITH THE GUYS SOME OF THEM STEPPED ASIDE JUSTICE IS NOW WORKING *(Our translation)*

[81] MY DAD MANAGED TO REMAIN SERIOUS A FEW WEEKS IN WHICH HE KEPT TELLING PEOPLE AROUND THAT HE IS NOT GOING TO DRINK EVER AGAIN THAT'S IT MISTER HE IS DONE WITH THAT KIND OF LIFE THE SAME AS PSD THIS IS PSD NOT EVERYONE OF COURSE BUT THOSE WHO GET TO LEAD THE PARTY *(Our translation)*

and defining element of the broadcast. However, within the text we have selected, the only instances we considered relevant from this perspective are the following:

> (14) DA DA SIGUR adică VEZI DOAMNE OAMENII CARE AU IEȘIT ÎN STRADĂ RESPING VOTUL DEMOCRATIC DIN ȚARA ASTA[82]
>
> (15) A DOUA ZI ÎȚI SPUN A: NU HAI SĂ STĂM DE VORBĂ SĂ VEDEM CE PUTEM SĂ FACEM CĂ EU EU SUNT AICI PENTRU TINE TE IUBESC[83]

The first instance is illustrative as it shows the presenter's attitude towards the PSD declarations according to which protesters are devoid of the democratic values. This line is accompanied by the emblematic mimicry and intonation of the presenter. Although our study was not created with the purpose of emphasizing the nonverbal and paraverbal aspects of the shows, their role in articulating and strengthening some of our hypotheses is crucial and we believe it's worthy of our attention. Example no. 15 is meant to employ *irony* in order to show the duplicity of the PSD party, but also to create an effect of spectacle, as the presenter imitates their speech.

- *Movie Excerpts*

The presence of *entertainment* within *Starea Nației* is indeed indisputable, as another defining element of this show is the insertion of certain movie segments that are meant to make the audience laugh or to strengthen certain ironical comments by the presenter. This text embodies two such instances, which represent amusing situations:

> (16) Speaker 2 (unidentified speaker, an excerpt probably taken from a movie): DA DA DA SĂ ȘTIȚI CĂ CAM BEA[84]
>
> (17) Speaker 4 (unidentified speaker, an excerpt probably taken from a movie): VORBIM NE ȚUCĂM MAI VORBIM MAI NE ȚUCĂM[85]

The first example (no. 16) inserts a line intentionally placed by the presenter at the moment when he compared the false promises of his

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[82] YEAH YEAH SURE OF COURSE PEOPLE WHO WENT ON THE STREETS ARE OVERRULING THE DEMOCRATIC VOTE IN THIS COUNTRY *(Our translation)*

[83] NEXT DAY THEY TELL YOU LET'S TALK AND SEE WHAT WE CAN DO BECAUSE I AM HERE TO YOU I LOVE YOU *(Our translation)*

[84] YEAH YEAH YOU KNOW THAT HE RATHER DRINKS *(Our translation)*

[85] WE TALK WE KISS WE TALK WE KISS AGAIN *(Our translation)*

drinking father with the PSD speeches to the Romanian people. The line is also proof of smooth irony, meant to amuse the spectators, but also to strengthen his comparisons and hence his own ideas. Example no. 17 represents a movie line we have not been able to identify, however its purpose is to emphasize the falsity of the leading political party in Romania, PSD. Whereas this is a subtle ironical manner to highlight this aspect, one of its key-roles is also to unmask the Romanian political spectacle which frequently leads to theatrical gestures and pure entertainment (similar to a movie).

- *Fictional/False dialogue & discourse*

Another discoursal strategy employed by Pătraru is the one similar to the American shows, the use of *fictional dialogue/discourse.* As we have mentioned already, we mean by this concept the answers provided by the presenter to certain political statements quoted in his show. The extensive example we have provided below represents Pătraru's reaction and reply to Călin Tăriceanu's statement (example no. 5). We would also like to underline here the *persuasive* nature of this excerpt, as well as its *argumentative* structure:

> (18) DA DA SIGUR adică VEZI DOAMNE OAMENII CARE AU IEȘIT ÎN STRADĂ RESPING VOTUL DEMOCRATIC DIN ȚARA ASTA BĂI BĂIEȚI DACĂ EȘTI ALES DEMOCRATIC ASTA NU ÎNSEAMNĂ CĂ POȚI FACE ORICE CÂND VOTĂM NOI NU NE BĂGĂM CAPUL ÎN GURA VOASTRĂ CA DRESORUL ÎN GURA TIGRULUI ÎNȚELEGEȚI / DA AȚI AJUNS ACOLO ÎNTR-UN FEL LEGITIM BRAVO VOUĂ dar ȘI NOI SUNTEM LEGITIMI SĂ ȘTIȚI NOI SUNTEM MEREU CEI MAI LEGITIMI DA NOI ĂȘTIA CARE TRĂIM AICI CARE NE CREȘTEM COPIII ÎN LOCUL ĂSTA CARE PLĂTIM TAXE ÎN ȚARA ASTA CARE MUNCIM DE DIMINEAȚA PÂNĂ NOAPTE SPERÂND LA O VIAȚĂ MAI BUNĂ AȘA CĂ N-O MAI BĂGAȚI P-ASTA CU SĂRIȚI CĂ RĂSTOARNĂ UNII STATUL VOI SUNTEȚI ĂIA CARE-AȚI DAT CU CRACII-N SUS LEGILE DESPRE ASTA E VORBA și încă ceva FOARTE IMPORTANT OAMENII CARE STAU ÎN CASĂ ȘI NU IES LA PROTESTE NU SUNT NEAPĂRAT PENTRU ORDONANȚĂ CĂ AM VĂZUT INTERPRETAREA ASTA ÎN AȘA ZISA PRESĂ CARE ÎNCĂ REUȘEȘTE SĂ PROFITE DE LIPSA DE REZISTENȚĂ A OAMENILOR LA MANIPULARE[86]

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[86] YEAH YEAH SURE OF COURSE PEOPLE WHO WENT ON THE STREETS ARE REJECTING THE DEMOCRATIC VOTE IN THIS COUNTRY HEY YOU IF YOU ARE

Another interesting observation is the fact that Pătraru also employs this discoursal strategy to create a false effect of dialogue with regards to the public names he criticizes, Robert Turcescu or Liviu Dragnea. Having the clearly defined goal to create a mediatic spectacle out of his show, Pătraru uses this simulated conversation in two different instances:

(19) MAI ȘTII TURCESCULE CĂ ȘI TU O DĂDEAI C-A FOST PUS FOCUL DE LA COLECTIV / ACUM EȘTI CU STRADA / DA / MERGI LA MANIFESTAȚII / DOMNULE DRAGNEA ATENȚIE / HAMSTERUL LA MINE / CHIAR / NU V-AM VĂZUT AZI LA MECLĂ \ SUNTEȚI RĂCIT /[87]

(20) deci DOMNULE DRAGNEA DOMNILOR DIN PSD NOI ĂȘTIA DE RESPIRĂM ÎN ROMÂNIA NOI SUNTEM CEI MAI LEGITIMI NOI SUNTEM CEI CARE V-AU DAT VOUĂ LEGITIMITATE și NU E NEVOIE SĂ FIE ZECE MILIOANE DE OAMENI ÎN STRADĂ ÎN FIECARE ZI CA SĂ ÎNȚELEGEȚI CĂ SUNTEM MULȚI \ CVORUMUL CETĂȚENILOR LEGITIMI NU SE FACE SUB FERESTRELE PALATULUI VICTORIA SĂ NE NUMERE GRINDEANU DIMINEAȚA ȘI SĂ ZICĂ / A DA BĂ SUNT MULȚI / MULȚI DA PROȘTI NU /[88]

CHOSEN DEMOCRATICALLY THIS DOES NOT MEAN THAT YOU CAN DO WHATEVER YOU WANT WHEN WE VOTE WE DO NOT PUT OUR HEADS INSIDE YOUR MOUTHS LIKE THE HANDLER IN A TIGER'S MOUTH DO YOU UNDERSTAND / YEAH GOT WHERE YOU ARE IN A LEGITIMATE WAY GOOD FOR YOU BUT WE ARE ALSO ENTITLED YOU HAVE TO KNOW WE ARE THE MOST ENTITLED YES WE THAT WE LIVE HERE AND RAISE OUR KIDS IN THIS PLACE WE WHO PAY TAXES IN THIS COUNTRY WHO WORK FROM DAWN TILL DUSK HOPING FOR A BETTER LIFE SO CUT THE CRAP WITH PEOPLE WHO OVERTHROW THE COUNTRY YOU ARE THE ONES THAT TAKE THE LAW INTO YOUR HANDS THIS IS ALL ABOUT AND ONE MORE IMPORTANT THING PEOPLE STAYING IN THEIR HOMES AND NOT PROTESTING ON THE STREETS ARE NOT NECESSARILY IN FAVOUR OF THE EDICT BECAUSE I SAW THIS INTERPRETATION IN THE SO CALLED PRESS THAT STILL MANAGES TO TAKE ADVANTAGE OF PEOPLE'S LACK OF RESISTANCE TO MANIPULATION *(Our translation)*

[87] DO YOU REMEMBER TURCESCU WHEN YOU WERE LIKE THE FIRE AT COLECTIV WAS A SET UP / NOW YOU ARE GOING ON THE STREETS AS WELL / YEAH / GOING TO PROTESTS / ATTENTION MISTER DRAGNEA HAMSTER TO ME / BY THE WAY / I DID NOT SEE YOUR FACE TODAY \ DID YOU CATCH A COLD / *(Our translation)*

[88] SO MISTER DRAGNEA AND THE REST WE THE ONES WHO BREATHE IN ROMANIA WE ARE THE ONES ENTITLED TO ENTITLE YOU AND THERE IS NO NEED FOR 10 MILION PEOPLE EACH DAY IN THE STREET FOR YOU TO UNDERSTAND THAT WE ARE MANY \ THE QUORUM OF LEGITIMATE CITIZENS CANNOT BE DONE

A very suggestive illustration of the non-serious discourse is the use of *false discourse*. The following examples show the presenter's supposition in terms of what the audience might think or feel about certain topics discussed. Their role is mostly *persuasive*, as the newscaster induces inevitable ideas in relation to the matters addressed. Nonetheless, it also represents a suitable occasion to approach his spectators in a mediatic act that might seem to read people's thoughts. We have found two pertinent examples to highlight in this respect:

> (21) PROGRAMUL ECONOMIC AL ĂSTORA UITE ARATĂ BINE MULT MAI BINE DECÂT AL CELORLAȚI P-ĂȘTIA-I ȘTIM NU SUNT CA BĂSESCU ȘI CA BOC SĂ NE TAIE SALARIILE HAI MĂ CĂ UITE SE SCHIMBĂ TREABA POATE POATE NU[89]
>
> (22) NI SE TOT SPUNE ASTA A CE DOMNULE DACĂ-I NUMERI AU IEȘIT CINZECI DE MII DE OAMENI ÎN TOATĂ ȚARA / CE-NSEAMNĂ ASTA / PE NOI NE-AU ALES CINCI MILIOANE DE ROMÂNI MÂNDRI deci ĂȘTIA DE-ACUM SUNT UNU LA SUTĂ DE CE SĂ SCHIMBĂM POLITICA GUVERNULUI PENTRU CINCIZECI DE MII DE PROTESTATARI[90]

The first one, example no. 21, illustrates the presenter empathising with the PSD voters to understand the reasons behind their decision, and the misconceptions. The second example, no. 22, however, proves a higher degree of complexity. With the help of irony and fictional discourse, the

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OUTSIDE THE WINDOW OF VICTORIA PALACE SO THAT GRINDEANU CAN COUNT US IN THE MORNING AND SAY YES THEY ARE MANY /MANY BUT NOT STUPID RIGHT / *(Our translation)*

[89] THE ECCONOMICAL PROGRAMME OF THESE PEOPLE LOOKS GOOD MUCH BETTER THAN THE OTHER ONE WE KNOW THESE PEOPLE THEY ARE NOT LIKE BĂSESCU AND BOC TO CUT OUR SALARIES COME ON MAYBE THINGS WILL BE DIFFERENT MAYBE MAYBE NOT *(Our translation)*

[90] THEY KEEP TELLING US THAT WHAT MISTER IF YOU COUNT THEM THEY WERE FIFTY THOUSAND PEOPLE IN ALL OF THE COUNTRY / WHAT DOES THIS MEAN / WE WERE CHOSEN BY 5 MILION PROUD PEOPLE SO THE ONES THAT ARE NOW ARE ONLY 1 PERCENT WHY SHOULD WE CHANGE THE GOVERNAMENT'S POLICY FOR FIFFTY THOUSANDS PROTESTANTS *(Our translation)*

presenter employs a *fake reported speech*, as he cynically quotes the Romanian politicians with regard to the feigns mass protests.

- *Monologue*

Another interesting discourse strategy used by Pătraru is surely the constant communication with himself. The moment he employs the *monologue* is at the beginning of this episode and its role its mainly that of *captatio benevolentiae.* Still, the long introduction and personal confessions that follow afterwards create the impression that the presenter is rather sparing for time before getting started with the show. A favourable argument in this respect is the use of 592 words before officially saluting the audience and welcoming the spectators. Hence, we have found the following example representing the first excerpt of the episode suited to this section of our analysis:

> (23) CUM GATA A ÎNCEPUT / SEARĂ BUNĂ CE SĂ MAI ZIC / CE SĂ MAI ZICI ACUM / MĂ ȘI GÂNDEAM ASTĂZI CE MAI SPUI TU LA EMISIUNE PĂTRARULE / DE CE SĂ TE MAI DUCI ACOLO / CE LE MAI ZICI OAMENILOR / CE LE MAI EXPLICI / CU CE ARGUMENTE SĂ MAI VII / CE SĂ FACI / SĂ ÎNCEPI SĂ-I ÎNJURI P-ĂȘTIA LA TELEVIZOR CA-N PIAȚĂ / NU MERGE /[91]

6.4.5.2. Subjectivity

Besides the various *entertaining* markers that are present in this episode, the complexity of the Romanian show is proven by other aspects as well. One of the most illustrative proofs of the *non-seriousness* of the discourse is the employ of *subjectivity* that we have found applicable in five distinct instances. We shall present and exemplify all of them. We shall begin

[91] WAIT WHAT / IT STARTED ALREADY / GOOD EVENING WHAT CAN I SAY /WHAT ARE YOU YOU GOING TO SAY NOW PĂTRARULE / WHY WOULD YOU GO THERE / WHAT ARE YOU GOING TO SAY TO ALL THESE PEOPLE / WHAT ARE YOU GOING TO EXPLAIN / WHAT ARGUMENTS ARE YOU GOING TO PUT FORWARD NOW / WHAT MORE CAN YOU DO / START SWEARING AT THOSE ON TELEVISION AS IF IN THE MARKET PLACE / IT DOESN’T WORK LIKE THAT / *(Our translation)*

with the lightest forms and end with the most intense proof of subjectivity within the text:

- *First Person Markers*

As mentioned below, the lightest form of subjectivity employed within the text is offered by the *first-person singular markers, verbs and pronouns.* When they are used in the singular form, their primary responsibility is to picture the presence of the moderator, letting the audience know that plenty of the thoughts and ideas expressed within the text pertain to the presenter. We have selected the most illustrative ones: "CE SĂ MAI ZIC", "MĂ ȘI GÂNDEAM", "ÎNJUR", "AM UN SENTIMENT", "AM MAI SIMȚIT ASTA", "FĂCEAM", "MĂ GÂNDEAM", "MI-A VENIT ÎN MINTE", "AM VĂZUT", "CA SĂ ZIC," "MĂ GÂNDESC", "NOI", "vă mulțumesc", "N-AȘ FI ATÂT DE SIGUR," "O VĂD"[92].

Another employ of the first-person markers that we cannot neglect within this episode is their plural form. Their recurrence across the text proves a certain relationship already established with the audience (especially the loyal viewers) as well as the presenter's attempt to bond with them and to align himself with their opinions and feelings. They are frequently used in opposition to the Romanian politicians, in order to create a barrier between the *spectators* and the Romanian government. Several instances of the plural forms prove their use is not a simple coincidence: "S-ABANDONĂM LUPTA", "NOI CETĂȚENII", "NOI SUNTEM LEGITIMI", "NE CREȘTEM COPIII", "PLĂTIM TAXE", "MUNCIM", "NI SE TOT SPUNE", "NOI ĂȘTIA DE RESPIRĂM ÎN ROMÂNIA NOI SUNTEM CEI MAI LEGITIMI" "NOI SUNTEM CEI CARE V-AU DAT VOUĂ LEGITIMITATIE", "SUNTEM MULȚI", "SĂ NE NUMERE"[93].

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[92] "WHAT CAN I SAY?", "I WAS EVEN THINKING", "I SWEAR", "I FELT THIS BEFORE", "I WAS DOING" "I WAS THINKING", "IT CROSSED MY MIND", "I SAW", "WHAT CAN I SAY", "I WAS THINKING!", "WE", "THANK YOU", "I WOULDN'T BE SO SURE", "I CAN SEE IT" *(Our translation)*

[93] "(WE SHOULDN'T) ABANDON THE FIGHT", "WE THE CITIZENS", "WE ARE ENTITLED", "WE RAISE OUR KIDS", "WE PAY TAXES", "WE WORK", "THEY KEEP TELLING US", "WE WHO BREATHE IN ROMANIA WE ARE THE ONES TO ENTITLE YOU", "WE ARE MANY", "TO COUNT US" *(Our translation)*

- *Evaluative Expressions*

As we have estimated the degree of subjectivity in these markers, the following in line are the evaluative expressions. Their main role in the text is to mark the presence of the broadcaster, mostly in a *persuasive* manner. The majority are *depreciative* and concern the political scene of Romania. Others are short excerpts from Pătraru's personal comments in relation to some news he discusses during the show. Anyhow, to a lesser or to a greater extent, they are all judgemental commentaries he uses to support his views. We have chosen a few illustrative examples to endorse these observations: "GUSTUL ĂSTA DE FIERE ÎN GURĂ", "UN AMĂRÂT DE STRUNGAR", "UNII DINTRE CEI MAI RĂI PSD-IȘTI", "SUNT DOUĂ MARI PROSTII", "TREPĂDUȘILOR DE SERVICIU", "NIMIC MAI STUPID", "ORICUM LA NESIMȚIRE NU VĂ-NTRECE NIMENI", "NIMIC MAI MIZERABIL"[94].

- *Personal comments*

As we have already anticipated in the previous section, the following subjectivity marker to take into account is the one containing the presenter's *personal comments.* As well as the evaluative expressions, we also deal here with a strong *persuasive* content. Some of them are almost motivational excerpts: "IDEEA E CĂ NU TREBUIE S-ABANDONĂM LUPTA NU / LUPTA PENTRU UN STAT FĂCUT CUM TREBUIE PENTRU NOI CETĂȚENII NU PENTRU EI HOȚII"[95]

At a second glance, another intention of these commentaries might be to facilitate a closeness with his viewers. While almost resembling a populist speech, Pătraru is attuned to his public 's requests. What is more, he is an enthusiastic advocate of the street voices, strongly supporting the mass protests in Romania at the time. His monologues during the show,

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[94] "THAT BITTER TASTE IN MY MOUTH", "A POOR TURNER", "ONE OF THE WORST PSD POLITICIANS", " IT IS TWO BIG BULLSHITS", "HANGDOGS ON DUTY ", "NOTHING MORE STUPID", "NOBODY BEATS YOU WHEN IT COMES TO INSENSITIVITY", "NOTHING MORE BASE" *(Our translation)*

[95] "THE POINT IS THAT WE SHOULDN'T ABANDON THE FIGHT FOR A GOOD STATE FOR US THE CITIZENS AND NOT FOR THEM THE THIEVES" *(Our translation)*

exemplified by the instances provided below, are indirectly encouraging hate towards the leading party:

> (24) NU ȘTIU CUM SE FACE SUNT CRESCUȚI ÎN CULTURA ASTA OBIȘNUIȚI SĂ ABUZEZE DE PUTERE FURĂ OCOLESC LEGEA TE MINT ÎN FAȚĂ SE JURĂ CĂ NU MAI FAC ȘI PESTE O ORĂ CÂND SE LASĂ SEARA ȚI-O TRAG ÎȚI DAU ÎN CAP ȘI-ȚI IAU BANII TE LASĂ-N FUNDUL GOL ÎN MIJLOCUL STRĂZII IAR A DOUA ZI ÎȚI SPUN A: NU HAI SĂ STĂM DE VORBĂ SĂ VEDEM CE PUTEM SĂ FACEM CĂ EU EU SUNT AICI PENTRU TINE TE IUBESC[96]
>
> (25) SUNT DOUĂ MARI PROSTII DE CARE SE AGAȚĂ ACUM PUTEREA LE AUZIȚI ZI DE ZI DIN GURA LUI DRAGNEA ȘI TĂRICEANU PRECUM ȘI DIN GURA TREPĂDUȘILOR DE SERVICIU DIN TELEVIZIUNI PRIMA E ASTA CU GUVERNUL E LEGITIM PUTEREA E LEGITIMĂ PĂI DA / E LEGITIMĂ PÂNĂ CÂND NU MAI E LEGITIMĂ CAM AȘA[97]

- *Personal confessions*

Strongly related to the personal comments, but at the same time slightly surpassing this level, are the *personal confessions.* The immense degree of subjectivity that we may observe within this text surely reaches a peak when the host starts to disclose information about his personal life and his childhood. We have encountered the following two instances relevant from this perspective:

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[96] I DON'T KNOW HOW THIS IS POSSIBLE THEY AR ADUCATED IN THAT CULTURE TO ABUSING POWER TO STEAL TO BEND THE LAW WAS THEY LIE TO YOU IN YOUR FACE THEY SWEAR THEY WON'T DO THIS AGAIN AND WITHIN THE HOUR WHEN THE NIGHT HAS COME THEY SCREW YOU AND TAKE YOUR MONEY AND LEAVE YOU DEAD BROKE IN THE MIDDLE OF THE STREET AND THE NEXT DAY THEY TELL YOU LET'S TALK AND SEE WHAT WE CAN DO BECAUSE I AM HERE FOR YOU I LOVE YOU *(Our translation)*

[97] IT IS TWO BIG BULLSHITS THAT ARE NOW BEING TOLD BY OUR GOVERNMENT YOU CAN HEAR THEM EACH DAY FROM DRAGNEA AND TĂRICEANU, AS WELL AS FROM THE MOUTH OF ALL HANGDOGS ON DUTY ON TELEVISION THE FIRST IS THIS ONE WITH THE GOVERNMENT IS ENETILED THE POWER IS LEGITIMATE WELL YEAH / IS LEGITIMATE UNTIL IT'S NOT ANYMORE IT'S LIKE THAT *(Our translation)*

(26) AM UN SENTIMENT D-ACESTA PROFUND DĂ ZĂDĂRNICIE E CA ȘI CUM TE LOVEȘTI DE UN ZID BUF ȘTII CĂ DE FAPT N-AI AVUT NICIO ȘANSĂ CĂ DE FAPT CE TREBUIA SĂ SE ÎNTÂMPLE S-A ÎNTÂMPLAT CEVA INEVITABIL CUMVA AM MAI SIMȚIT ASTA JURNALIST FIIND PRIN 2003 CÂND LA PLOIEȘTI FĂCEAM UN ZIAR LOCAL CU GARDA FINANCIARĂ LA UȘĂ TRIMISĂ TOT DE PSD DA DE LA NĂSTASE ÎNCOACE N-AM MAI AVUT GUSTUL ĂSTA DE FIERE ÎN GURĂ[98]

(27) ȘTIȚI LA CINE MĂ GÂNDEAM ASEARĂ / LA TAICĂ-MIO DUMNEZEU SĂ-L IERTE DA EL MI-A VENIT ÎN MINTE DUPĂ CE AM VĂZUT CE A FĂCUT PSD-UL ASEARĂ TAICĂ-MIO UN AMĂRÂT DE STRUNGAR CARE-I DETESTA P-ĂȘTIA DE LA PSD SĂ N-AUDĂ DE EI BEA DA ÎI PLĂCEA FOARTE MULT SĂ BEA ȘI BEA TOT CA SĂ ZIC AȘA E DA CÂND ERA TREABA NASOALĂ MAMA NE LUA PE MINE SĂ ȘI PE SOR MEA ȘI AMENINȚA CĂ PLEACĂ DE ACASĂ CU NOI CĂ-L LASĂ CĂ NU MAI POATE CĂ GATA E TAICĂ-MIO AVEA AȘA NIȘTE ZILE ÎN CARE-ȘI CEREA IERTARE STĂTEA MAI MULT CU NOI NU MAI BEA ȘI NE FĂCEA TOATE POFTELE SE PURTA FRUMOS CU MAMA SE CĂIA SE JURA CĂ S-A SCHIMBAT CĂ GATA NA TOT ARSENALUL[99]

The first instance is representative because the presenter makes an analogy between what he feels in relation to the PSD party and one specific moment in time, in 2003, when he was a journalist in Ploiești already pressured by the same party as well. By making this comparison and

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98 I HAVE A PROFOUND FEELING OF VAINNESS IT'S LIKE YOU HIT A WALL BUMP YOU KNOW THAT YOU DIDN'T STAND A CHANCE AND ACTUALLY IT HAPPENED WHAT NEEDED TO HAPPEN SOMETHING INEVITABLE SOMEHOW I FELT THIS BEFORE WHEN I WAS A JOURNALIST BACK IN 2003 AND WORKING FOR A LOCAL NEWSPAPER IN PLOIESTI WITH TAX OFFICERS KNOCKING ON OUR DOOR THEY WERE SENT BY PSD BUT SINCE NĂSTASE I HAVE NOT HAD THAT BITTER TASTE IN MY MOUTH *(Our translation)*

99 DO YOU KNOW WHAT I HAD IN MIND YESTERDAY EVENING / MY FATHER GOD REST HIS SOUL HE CROSSED MY MIND AFTER I SAW WHAT PSD DID LAS NIGHT MY FATHER A POOR TURNER WHO HATED PSD SO MUCH HE DIDN'T EVEN WANT TO HEAR ANYTHING ABOUT THEM WELL WE DRANK HE LIKED VERY MUCH TO DRINK AND HE USED TO DRINK KIND OF EVERYTHING TO SAY SO THIS IS THE TRUTH AND WHEN THINGS DIDN'T GO WELL MY MOM WOULD TAKE ME AND MY SISTER THREATENING TO LEAVE THE HOUSE, AND LEAVE HIM THAT SHE COULDN'T DO THIS ANYMORE THAT IT'S OVER AND MY DAD HAD SOME DAYS IN WHICH HE WOULD AKS FOR HER FORGIVNESS, SPENDING MORE TIME AT HOME WITH US PAMPERING US HE TREATED MOM NICE WE WAS SORRY AND VOWING THAT HE HAS CHANGED AND EVERYTHING *(Our translation)*

analogy, he is expressing a feeling of disgust for and a sense of futility of the leading party in Romania. In our view, the main role of this exposure is to better resonate with his audience, presuming the feelings are mutual. As far as the second example is concerned (no. 27 here), the level of subjectivity used goes even further. In an attempt to develop a dialogue with his viewers, the newscaster starts sharing personal details from his childhood in regard to his alcoholic father. Once again, he is using this personal detail in order to make an analogy with PSD and people's hopes that the party has changed lately and will not disappoint them anymore. The excerpt is full of the subjective markers we have identified: first person verbs and pronouns, as well as evaluative expressions. This excerpt is certainly a powerful proof of the immense degree of *subjectivity* embedded in this text.

- *Colloquial and Offensive Vocabulary*

For a fact, this last section is another subjectivity peak we have mentioned in the last lines above. As we shall see, several examples below prove the fact that the employ of a colloquial and offensive vocabulary does not represent an exception, but it is a vocabulary that the presenter has already accustomed his audience to. We would like to emphasize that the specificity of certain expressions offered below has made the English translation difficult. Hence, we shall be presenting approximate variants of the translations, in an attempt to anchor the Romanian language particularities:

> (28) ȚI-O **TRAG** ÎȚI **DAU ÎN CAP** ȘI-ȚI IAU BANII TE LASĂ-N FUNDUL GOL ÎN MIJLOCUL STRĂZII[100]
>
> (29) CĂ N-O MAI **BĂGAȚI** P-ASTA[101]
>
> (30) VOI SUNTEȚI ĂIA CARE-AȚI DAT CU **CRACII**-N SUS LEGILE[102]
>
> (31) POZIȚIA ASTA **CRETINĂ**[103]
>
> (3) **NU V-AM VĂZUT AZI LA MECLĂ**[104]

[100] I SCREW YOU I PUNCH YOU IN THE HEAD I TAKE YOUR MONEY AND LEAVE YOU DEAD BROKE IN THE MIDDLE OF THE STREETS *(Our translation)*

[101] CUT THE CRAP *(Our translation)*

[102] YOU ARE THE ONE THAT MESSED WITH THE LAWS AND TURNED THEM UPSIDE DOWN

[103] THAT STUPID POSITION *(Our translation)*

[104] I DIDN'T SEE YOUR GINK TODAY *(Our translation)*

6.4.6. The Shift from Serious to Non-Serious Discourse

As the Romanian shows have already proved so far, the *serious* discourse is most of the time close to non-existent. Examples (4), (5) and (6) are the only instances in which we may encounter *serious discourse* examples.

If only in matters of quantity, these excerpts are very suggestive of the lack of *seriousness* of this specific episode. The shift towards *non-serious* is by means of *personal comments* related to the *serious* topics addressed. However, these comments are also used as a tool to deepen the discourse into more subjectivity, as they are followed by digressions, jokes, and several other *means* of *entertainment,* as our previous sub-chapters have already shown.

6.4.7. Concluding Remarks

Altogether, this analysis has also proven that *Starea Nației* makes no exception from the area of *infotainment* shows. As we have punctually showed in the text script, there are elements present from both the *entertaining* industry and containing also relevant *information* for the audience. Although to a lesser extent, the show displays a few elements from what we have called and defined *serious genres.* In this sense, as the presenter inserts various personal opinions in regard to the political world in Romania, we have come to the conclusion that the show partially incorporates elements from *political editorials.* Also, by means of its title, the serious topics addressed and the insertions of serious types of discourses, we may easily conclude that Pătraru's show contains an *informative* side. As this episode has undoubtedly proven, the show also developed a consistent entertaining side. In this manner, we have seen the power of *humour* within the text, the influence of the non-fictional discourse as well as the strong persuasive orientation of the text through the employ of *subjectivity.* All in all, we can conclude that *Starea Nației* represents an emblematic show for the *infotainment* industry.

6.5. În Gura Presei (Host: Mircea Badea)[105]

6.5.1. Corpus Transcription: În gura presei (With Mircea Badea)

„Sunt prea bătrân ca să mai cred în guvernare"[106] **(see details of transcription)**[107]



Mircea Badea (the presenter of the TV show)*: în ziare despre ponta 3-- trei uite citesc din românia liberă -- (…) guvernul ponta vrea să-și schimbe imaginea cu șase independenți * ă: (Mircea Badea is checking his phone while talking) știți **CĂ NU AM FOST FOARTE EU PERSONAL NU AM FOST FOARTE INTERESAT -- ADICĂ ASTĂZI NU M-AM UITAT Ă: FOARTE MULT LA NOUL GUVERN -- CĂ ȘTIȚI PE MINE NU PREA MĂ INTERESEAZĂ: NU CRED ÎN GUVERNARE ÎN GENERAL ÎN ROMÂNIA MI I SUNT PREA BĂTRÎN\ Ă: ȘTIU AM DOAR PATRUZECI DE ANI (RÎS) DAR Ă: SUNT MAI BĂTRÎN DE ATÎT -- ADICĂ AVÎND EMISIUNE ZILNICĂ: -- ZILNICĂ ÎNSEAMNĂ ÎN FIECARE ZI\ (RÎS) ASTA ÎNSEAMNĂ ZILNICĂ --**



AVÎND EMISIUNE ZILNICĂ ÎN DIRECT Ă: ȘI VORBIND DESPRE ACTUALITATE -- AJUNGI CA ÎN UNELE CHESTIUNI SĂ CAPEȚI SĂ AI SĂ DOBÂNDEȘTI O VÎRSTĂ MULT MAI ÎNAINTATĂ DECÂT CEA BIOLOGICĂ -- DE ASTA-S PREA BĂTRÎN CA SĂ MAI CRED ÎN GUVERNARE ** știți **/ CINE E MINISTRU LA / CE REFORME VA FACE / CE / NU: MAI AM NERVI DE AȘA CEVA \ (…) PE MINE M-A INTERESAT DIN MOTIVE ABSOLUT CORECTE – ADICĂ ORICE ALTĂ Ă: HM: NUANȚĂ ORICE ALTĂ TEMĂ -- SIGUR DE INTERES PUBLIC – GUVERNAREA E O CHESTIUNE FOARTE IMPORTANTĂ DIN PUNCTUL MEU DE VEDERE ESTE MULT MULT SUBSIDIARĂ

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[105] In the Press's Mouth (*Our translation)*

[106] "I am too old to believe in the government anymore" *(Our translation)*

[107] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 5′42′′

TEMEI PRINCIPALE ÎN ROMÂNIA -- ȘI ANUME BĂSESCU ARE UN SISTEM ȘI-L FOLOSEȘTE \ ASTA MI SE PARE DE DEPARTE CEA MAI IMPORTANTĂ TEMĂ DIN ROMÎNIA -- ȘI DIN ACEASTĂ TEMĂ PRINCIPALĂ -- CELELALTE SUNT DOAR NIȘTE Ă: FLORICELE ** deci **ACEASTĂ TE:MĂ CRÎ:NCENĂ ÎN ULTIMII ZECE ANI SE DECLINĂ PE TOT FELUL DE SITUAȚII DE TEME DE DOMENII -- UNUL DINTRE ELE FIIND GUVERNAREA \ DAR SUNT PREA BĂTRÎN CA SĂ MAI ZIC / IA SĂ VEDEM CE INDEPENDENT SUNT ÎN GUVERN / HM: / OARE CE REFORME O SĂ FACĂ / \ DECI DE ASTA NU PREA AM FOST FOARTE INTERESAT pentru că **SINGURA TEMĂ REA:LĂ DUPĂ PĂREREA MEA ÎN ROMÂNIA ZILELOR NOASTRE ESTE PRĂBUȘIREA LUI BĂSESCU ȘI A SISTEMULUI SĂU TICĂLOȘIT (…) \ RESTU-S DETALII \ SUNT PREA BĂTRÎN SĂ MĂ MAI OCUP CU DETALII (…) \ Ă: ȘI NU MAI LUPTĂ NIMENI DUPĂ PĂREREA MEA ÎN ACEST MOMENT ÎN ROMÎNIA -- MI SE PARE LIMPEDE -- NU: I SE OPUNE NIMENI DE FAPT Ă: LUI TRAIAN BĂSESCU \ ÎI MAI REZISTĂ UNII -- ÎI MAI REZISTĂ DA NU I SE OPUN DOAR ÎI REZISTĂ PE ALOCURI PE FOARTE PUȚINE ALOCURI ** ă: deci *premierul a amestecat persoanele cu probleme penale cu tehnocrați cu imagine bună -- zice românia liberă -- premierul a prezentat ieri componența noului cabinet din care fac parte reprezentanți ai psd pc unpr și udmr în reîncercarea de a xxx la capitolul imagine victor ponta a făcut câteva mutări surpriză numind câțiva independenți pe locurile psd \ premierul a făcut acest pas pentru a-și putea justifica disponibilitatea declarativă de a reface usl prin reprimirea pnl în executiv \ printre noile nume ale guvernului ponta trei se numără cel al fostei atlete gabriela szabo în fruntea ministerului tineretului --* a**: UITE ÎN LEGĂTURĂ CU DOAMNA SZABO AM TOT AUZIT COMENTARII ÎNTR-UN FEL ÎNTR-ALTUL NU ȘTIU CE -- ZIC BĂ DA STAI PUȚIN DOAMNA SZABO -- ÎNAINTE SĂ VEDEM DACĂ VA FI UN MINISTRU BUN NU VA FI UN MINISTRU BUN BĂ A FĂCUT SPORT -- ADICĂ ARE LEGĂTURĂ MARE -- ADICĂ (RÎS) CAMPIOANĂ OLIMPICĂ TOTUȘI CU ACEST DOMENIU -- NU E BUNĂ ZIUA AM VENIT SÎNT UN BĂIAT Ă: N-AM FĂCUT NICIO**

FLOTARE ÎN VIAȚA MEA DAR Ă: SĂ ȘTIȚI CĂ: EU SUNT CU SPORTUL \ a:șa \ ă: *și al ioanei petrescu de doar treizeci și șapte de ani în fruntea ministerului finanțelor* \ **DE CE SĂ VĂ MINT / N-AM AUZIT ÎN VIAȚA MEA DE DOAMNA ASTA -- DĂ IOANA PETRESCU DA- CUM SĂ VĂ ZIC / NU-I UN CRITERIU CĂ N-AM AUZIT IO \ AȘA CUM SĂ VĂ ZIC/ AM AUZIT DĂ VLĂDESCU DE EXEMPLU CARE A FOST MINISTRU LA FINANȚE \ (RÎS) VI SE PARE UN CRITERIU BUN / DOAMNE DUMNEZEULE MARE** / *a:șa am citit deci din romînia liberă (*Micea Badea is checking his phone) \ *mă uit la ziarul gândul* \ *guvernul ponta trei victor ponta a anunțat numele noilor miniștri* \ *două surprize mari -- ioana petrescu la finanțe* vezi / **OAMENII ĂȘTIA PARE XXX PARE CĂ OAMENII ĂȘTIA O CUNOSC NU / NU / (…) Ă: TU O ȘTII PE DOAMNA ASTA / ADICĂ HAI SĂ CĂUTĂM O POZĂ -- POATE O ȘTIM DUPĂ IMAGINE -- POATE I-AI DAT LIKE PĂ FACEBOOK -- POATE TE-AI VĂZUT CU DÂNSA-NTR-UN CLUB -- NU ȘTIU Ă**: deci *două surprize mari ioana petrescu la finanțe și gabriela szabo la tineret și sport --* **DA DE CE ÎI AȘA O MARE SURPRIZĂ GABRIELA SZABO LA TINERET ȘI SPORT / DA- DE CE I-AȘA O MARE SURPRIZĂ ASTA / CĂ BĂI INCREDIBIL E:XTRAORDINAR GABRIELA SZABO / PĂI PĂI CINE / ADICĂ (…) HM PĂI NU MI SE PARE O SURPRIZĂ** \ știi / **ZICI BĂI SURPRIZĂ E ATUNCI CÂND /** știți **ȘTI:REA NU E C-A ATERIZAT -- ASTA SE PREDĂ LA FACULTATEA DE JURNALISM CURSUL SCURT -- N-AM FĂCUT CĂ NU M-A INTERESAT -- DAR ȘTIU DÎN SURSE CA SĂ O ȘTIRE NU E CĂ UN AVION -- DÎNSA ESTE / DÎNSA ESTE DOAMNA IOANA PETRESCU / DA N-O ȘTIU \ N-O ȘTII NICI TU NU/ ÎN SFÂRȘIT/ \ REPET NU-I UN CRITERIU ĂSTA -- NICI DE BINE NICI DE RĂU NU N-O ȘTIM** ok ă: ce spuneam/ **A DA DA DA/** deci **O ȘTIRE ȘTIREA NU ESTE CĂ UN AVION ATERIZEAZĂ P-AEROPORT \ (…) O ȘTIRE ESTE DACĂ UN AVION ATERIZEAZĂ PĂ CALEA FERATĂ \ ASTA-I ASTA-I O ȘTIRE \ C-AȘA CE SĂ FACĂ AVIOANELE / ATERIZEAZĂ LA AEROPORT \ PĂ PISTĂ \ MĂ DACĂ ATERIZEAZĂ PE CALEA FERATĂ E O ȘTIRE\ E DACĂ UN CÂINE A MUȘCAT UN OM MĂ RO:G POATE FI O ȘTIRE DAR E UN**

FAPT DIN NEFERICIRE BANAL – DA DACĂ UN OM A MUȘCAT UN CÂINE ĂLA-I BREAKING NEWS / BĂ **UN OM A MUȘCAT UN CÂINE** înțelegeți/ e așa **ȘI ASTA ZICE DOUĂ SURPRIZE / SZABO MINISTRU LA SPORT / NU:: DĂ-MI VOIE SĂ FIU ȘOCAT/**

6.5.2. Study Premises

The main hypothesis for this case study remains the same as we have seen already within the other seven analyses. Our aim is to punctually show the presence of *infotainment* within this text, and the way this macro-genre has been built across the show, emphasizing its specificities and the sub-genres that initially grounded this construction. To do so, we shall use the following chapters to distinguish the *elements of entertainment* from the *informative* ones, illustrating the show's duality by means of several examples that we shall further comment upon. The show's hybridity comes forward by the employment of both the *news magazine* and *pamphlet* in a complex melange of *serious* and *non-serious discourse.*

6.5.3. A Contextual Framework

The show's description on their website brings to light the assumption that *In gura presei* betrays the presence of *pamphlet* as the representative genre of the broadcast. For the sake of an easier reading of our text, we shall recall the definition of *pamphlet,* retaining that the person under attack is in this case Traian Băsescu (ex-president of Romania) and his government. For a long period of time, this had been the leitmotif and the major topic of discussion in Badea's show.

However, let us not that the show was fined several times[108] by CNA for its injurious comments addressed to several public personalities. Hence, the fact that the show hides behind the concept of *pamphlet* in order to offer some crusty remarks may become a fair conclusion. As our analysis will

[108] The fine was given by CNA (The National Council of Audiovisual).

show, the news magazine is also present, although to a lesser extent. We shall remember in this sense the definition of the news magazine provided in the sub-chapter 3.2.2. Second Degree Information and the Televisual News Magazine.

In terms of our chosen text, we have selected a sequence entitled *I Am Too Old to Trust in the Government Anymore* mostly being represented by Mircea Badea's personal opinions with respect to a piece of news informing about the appointment of some new ministers by the then Prime Minister, Victor Ponta. In order to support his thesis, the host offers a series of arguments derived from the news he is reading (the newspapers *România Liberă* and *Gândul).* To what extent these opinions and the news presentation will relate to each other, we shall further see in the following chapters.

6.5.4. Corpus Analysis – Evidence of the Serious Discourse

6.5.4.1. News Magazine

We can easily observe 4 instances in which Mircea Badea is clearly reading from a newspaper, making the *news magazine* genre clearly identifiable within his show. *România Liberă* and *Gândul* are the two newspapers that the presenter quotes:

> (1) ă: deci *premierul a amestecat persoanele cu probleme penale cu tehnocrați cu imagine bună -- zice românia liberă -- premierul a prezentat ieri componența noului cabinet din care fac parte reprezentanți ai psd pc unpr și udmr în reîncercarea de a xxx la capitolul imagine victor ponta a făcut câteva mutări surpriză numind câțiva independenți pe locurile psd \ premierul a făcut acest pas pentru a-și putea justifica disponibilitatea declarativă de a reface usl prin reprimirea pnl în executiv \ printre noile nume ale guvernului ponta trei se numără cel al fostei atlete gabriela szabo în fruntea ministerului tineretului* -- a:[109]

[109] A: so the prime minister has mixed people with criminal issues with technocrats having a good image – says românia liberă – the prime minister has presented yesterday the structure of his new cabinet where psd pc unps representatives are part of the attempt to xxx when it comes to image victor ponta made some surprising movements appointing a few independents on psd places \ the prime minister took this step in order to authorize his declarative availability to re-shape usl by accepting pnl again in the executive \ among

(2) \ ă: *și al ioanei petrescu de doar treizeci și șapte de ani în fruntea ministerului finanțelor* \[110]

(3) / *a:șa am citit deci din romînia liberă* (Micea Badea is checking his phone) \ *mă uit la ziarul gândul \ guvernul ponta trei victor ponta a anunțat numele noilor miniștri \ două surprize mari -- ioana petrescu la finanțe* vezi[111]

(4) deci *două surprize mari ioana petrescu la finanțe și gabriela szabo la tineret și sport*[112].

Needless to say that according to the definition of the *news magazine* previously provided, the four excerpts undoubtedly prove the presence of this genre by its inventory of the daily press, the topics of public interest addressed, as well as the objectivity that is hidden between the lines of the respective newspapers.

6.5.4.2. Title Analysis

Before moving to the *non-serious* area, we believe this show's title also deserves our attention. Unlike the other shows discussed here, the broadcast *În gura presei* mentions the word *press,* anticipating a direct link between the TV show and its topics. What is more, the show seems to be intentionally created as a *hybrid form of news magazine*, as the presenter has a certain number of newspapers on his table and constantly refers back to them, quoting several news of his choice.

That notwithstanding, the show frequently proves exactly the opposite, as there were cases when the host spent forty minutes live speaking about his *personal life, private experiences,* as well as presenting his own *opinions* in relation to certain events of public interest. The next sub-chapter details a few means of *entertainment* and *subjectivity* that prove the show's affiliation to *a non-serious* type of discourse.

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the new names of ponta's government we can see that of gabriela Szabo the athlete head of the ministry of youth –a *(Our translation)*

[110] And Ioana Petrescu only thirty-seven years old in front of the ministry of finance *(Our translation)*

[111] So I read so from românia liberă (Mircea Badea is checking his phone) \ i am looking at the newspaper gândul / government ponta three ponta announced the names of his new ministers \ two big surprises –ioana petrescu for finances you see *(Our translation)*

[112] So two big surprises Ioana Petrescu for finance and gabriela szabo for the youth ministery *(Our translation)*

6.5.5. Corpus Analysis – Evidence of the Non-Serious Discourse

All the elements we have emphasized so far paved the way for the richest and most complex type of discourse within Badea's show, *the non-serious entertaining* one. We shall consider here the relation with *pamphlet* genre, the vast degree of *subjectivity* incorporated, the way Mircea Badea uses his *personal comments* in order to support his views and create *thematic digressions*, as well as an interesting reflection on what we have named in the previous chapters *fictional discourse* (*false discourse,* in this specific case).

Hence, we shall start with the most prevailing non-serious genre to which the show admits adhering to, the *pamphlet:*

6.5.5.1. Pamphlet and the Employ of Irony

One of the fundamental characteristics of the pamphlet is the presence of *irony.* We have encountered six major representations of *irony* within our text that we shall shortly discuss:

> (5) ADICĂ AVÎND EMISIUNE ZILNICĂ: -- ZILNICĂ ÎNSEAMNĂ ÎN FIECARE ZI \ (RÎS) ASTA ÎNSEAMNĂ ZILNICĂ[113]
>
> (6) CELELALTE SUNT DOAR NIȘTE Ă: FLORICELE \ [114]
>
> (7) IA SĂ VEDEM CE INDEPENDENȚI SUNT ÎN GUVERN / HM: / OARE CE REFORME O SĂ FACĂ /[115]
>
> (8) NU E BUNĂ ZIUA AM VENIT SÎNT UN BĂIAT Ă: N-AM FĂCUT NICIO FLOTARE ÎN VIAȚA MEA DAR Ă: SĂ ȘTIȚI CĂ: EU SUNT CU SPORTUL \[116]
>
> (9) OAMENII ĂȘTIA PARE XXX PARE CĂ OAMENII ĂȘTIA O CUNOSC NU / NU / (…) Ă: TU O ȘTII PE DOAMNA ASTA / ADICĂ HAI SĂ CĂUTĂM O POZĂ -- POATE O ȘTIM DUPĂ IMAGINE -- POATE I-AI

[113] THAT IS HAVING A DAILY SHOW: -- DAILY MEANS EVERYDAY (LAUGHING) THIS IS WHAT DAILY MEANS *(Our translation)*

[114] THE REST ARE JUST SOME LITTLE FLOWERS *(Our translation)*

[115] LET'S SEE WHAT INDEPENDENTS ARE IN THE GOVERNMENT /HM: WHAT REFORMS ARE THEY GOING TO MAKE NOW/ *(Our translation)*

[116] IT'S NOT LIKE HELLO I AM JUST A BOY WHO NEVER DID A PUSH-UP IN HIS LIFE BUT YOU KNOW I'M INTO SPORTS; *(Our translation)*

DAT LIKE PĂ FACEBOOK -- POATE TE-AI VĂZUT CU DÂNSA-NTR-UN CLUB -- NU ȘTIU[117]

(10) NU:: DĂ-MI VOIE SĂ FIU ȘOCAT/[118]

Although this specific text does not incorporate an aggressive vocabulary towards various public personalities, it is a general fact that the show has accustomed its spectators to this kind of language. Therefore, one extra reason to consider this show a representative example of the *pamphlet* is also emphasized by the employ of a very harsh and offensive vocabulary with respect to the political power in Romania, and not only.

6.5.5.2. Subjectivity

In terms of means of subjectivity, this text shows both complexity and diversity. It is very common for Mircea Badea to transpose all the information read from newspapers into his personal opinions, sometimes even creating several connections with his own private life. As we can easily observe below, in just a few minutes of his broadcast, Badea manages to incorporate a diverse range of *first-person markers, evaluative expressions,* as well as *personal comments.*

- *First Person Markers:*

(11) *citesc*[119]
(12) NU AM FOST[120]
(13) EU PERSONAL[121]
(14) NU M-AM UITAT[122]
(15) NU CRED ÎN GUVERNARE[123]
(16) AM DOAR PATRUZECI DE ANI (RÎS) DAR Ă:[124]
(17) SUNT MAI BĂTRÎN DE ATÎT[125]

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[117] THESE PEOPLE IT SEEMS THEY SEEM TO KNOW HER RIGHT / A: DO YOU KNOW THIS LADY / I MEAN LET'S SEARCH FOR A PICTURE OF HER / MAYBE WE KNOW HER FACE –MAYBE YOU LIKED HER ON FACEBOOK – MAYBE YOU SAW HER IN A CLUB – I DON'T KNOW *(Our translation)*
[118] OH NO / ALLOW ME TO BE SHOCKED / *(Our translation)*
[119] I am reading *(Our translation)*
[120] I HAVEN'T BEEN *(Our translation)*
[121] PERSONALLY *(Our translation)*
[122] I DIDN'T LOOK *(Our translation)*
[123] I DON'T BELIEVE IN THE GOVERNMENT *(Our translation)*
[124] I AM ONLY FOURTY YEARS OLD, BUT A: *(Our translation)*
[125] I AM OLDER THAN THAT *(Our translation)* (our translation).

(18) DE ASTA-S PREA BĂTRÎN CA SĂ MAI CRED ÎN GUVERNARE \[126]
(19) NU: MAI AM NERVI DE AȘA CEVA[127]
(20) PE MINE M-A INTERESAT[128]
(21) DIN PUNCTUL MEU DE VEDERE[129]
(22) SUNT PREA BĂTRÎN CA SĂ MAI ZIC[130]
(23) NU PREA AM FOST FOARTE INTERESAT[131]
(24) DUPĂ PĂREREA MEA[132]
(25) SUNT PREA BĂTRÎN SĂ MĂ MAI OCUP CU DETALII[133]
(26) AM TOT AUZIT COMENTARII[134]
(27) ZIC[135]
(28) DE CE SĂ VĂ MINT[136]
(29) N-AM AUZIT ÎN VIAȚA MEA DE DOAMNA ASTA[137]
(30) CUM SĂ VĂ ZIC[138]
(31) AM AUZIT DĂ VLĂDESCU[139]
(32) *am citit*[140]
(33) \ mă uit la ziarul gândul[141]
(34) NU MI SE PARE O SURPRIZĂ [142]
(35) DA N-O ȘTIU[143]
(36) *Spuneam*[144]
(37) DĂ-MI VOIE SĂ FIU ȘOCAT/[145]

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[126] THIS I WHY I AM TOO OLD TO BELIEVE IN GOVERNMENTS ANYMORE *(Our translation)*
[127] I CANNOT BEAR THIS ANYMORE *(Our translation)*
[128] I WAS INTERESTED IN *(Our translation)*
[129] FROM MY POINT OF VIEW *(Our translation)*
[130] I AM TOO OLD TO SAY *(Our translation)*
[131] I DIDN'T PAY VERY MUCH ATTENTION TO *(Our translation)*
[132] IN MY OPINION; *(Our translation)*
[133] I AM TOO OLD TO DEAL WITH DETAILS ANYMORE *(Our translation)*
[134] I HEARD ALL SORTS OF COMMENTS *(Our translation)*
[135] I SAY *(Our translation)*
[136] WHY SHOULD I LIE TO YOU *(Our translation)*
[137] I NEVER IN MY LIFE HEARD ABOUT THIS LADY *(Our translation)*
[138] HOW SHOULD I TELL YOU THIS *(Our translation)*
[139] I HEARD ABOUT VLADESCU *(Our translation)*
[140] I READ *(Our translation)*
[141] I AM LOOKING AT THE NESPAPER GÂNDUL *(Our translation)*
[142] IT DOESN'T SEEM A SURPRISE TO ME *(Our translation)*
[143] I DON'T KNOW HER*(Our translation)*
[144] I WAS SAYING *(Our translation)*
[145] ALLOW ME TO BE SCHOCKED *(Our translation)*

The result of this broad range of subjective markers is that the show is defined by the personal opinions of the presenter, his own beliefs and ideas about the political world in Romania. What is more, the markers exemplified here reveal details about his personal life, irrelevant for the structure and components of the show (*"am doar patruzeci de ani", "sunt mai bătrân de atât").* We shall be using a comparative approach in our last chapter, but we would also like to anticipate that Mircea Bades is one of the presenters who exploits subjectivity in his show.

- *Evaluative Expressions:*

Although Badea is known for his very rudely expressed opinions, we could only encounter within this specific piece of text one evaluative excerpt, in relation to the ex-president of Romania, Traian Băsescu. It is essential to mention Mircea Badea's fierceness against Traian Băsescu, as well as the fact that he does not miss a chance to attack him. The example we have selected shows that he considers Băsescu's "system" as the most important issue in Romania. Hence, we may argue for the political affiliation of this show:

> (38) BĂSESCU ARE UN SISTEM ȘI-L FOLOSEȘTE \ ASTA MI SE PARE DE DEPARTE CEA MAI IMPORTANTĂ TEMĂ DIN ROMÎNIA[146]

- *Personal comments:*

After what has been said so far, it is evident that the *personal comments* represent a valid proof of subjectivity in Mircea Badea's show. In our attempt to be as concise as possible, we have only selected two of the most relevant instances, although most of his monologue is built in this way. Example no. 39 is definite proof that despite the *title* of this TV show, the presenter is emphasizing an actual lack of interest towards events and public news. It is also a valid example of ad-hoc argumentation:

> (39) CĂ NU AM FOST FOARTE EU PERSONAL NU AM FOST FOARTE INTERESAT -- ADICĂ ASTĂZI NU M-AM UITAT Ă: FOARTE MULT LA NOUL GUVERN -- CĂ ȘTIȚI PE MINE NU PREA MĂ INTERESEAZĂ: NU CRED ÎN GUVERNARE ÎN GENERAL ÎN ROMÎNIA MI I SUNT PREA BĂTRÎN \ Ă: ȘTIU AM DOAR PATRUZECI DE ANI (RÎS) DAR Ă: SUNT MAI BĂTRÎN DE ATÎT -- ADICĂ AVÎND EMISIUNE

[146] BĂSESCU HAS HIS SYSTEM AND HE'S USING IT \ THIS SEEMS TO BE BY FAR THE MOST IMPORTANT TOPIC IN ROMANIA *(Our translation)*

ZILNICĂ: -- ZILNICĂ ÎNSEAMNĂ ÎN FIECARE ZI\ (RÎS) ASTA ÎNSEAMNĂ ZILNICĂ -- AVÎND EMISIUNE ZILNICĂ ÎN DIRECT Ă: ȘI VORBIND DESPRE ACTUALITATE -- AJUNGI CA ÎN UNELE CHESTIUNI SĂ CAPEȚI SĂ AI SĂ DOBÂNDEȘTI O VÎRSTĂ MULT MAI ÎNAINTATĂ DECÂT CEA BIOLOGICĂ -- DE ASTA-S PREA BĂTRÎN CA SĂ MAI CRED ÎN GUVERNARE \[147]

(40) UITE ÎN LEGĂTURĂ CU DOAMNA SZABO AM TOT AUZIT COMENTARII ÎNTR-UN FEL ÎNTR-ALTUL NU ȘTIU CE -- ZIC BĂ DA STAI PUȚIN DOAMNA SZABO -- ÎNAINTE SĂ VEDEM DACĂ VA FI UN MINISTRU BUN NU VA FI UN MINISTRU BUN BĂ A FĂCUT SPORT -- ADICĂ ARE LEGĂTURĂ MARE -- ADICĂ (RÎS) CAMPIOANĂ OLIMPICĂ TOTUȘI CU ACEST DOMENIU -- NU E BUNĂ ZIUA AM VENIT SÎNT UN BĂIAT Ă: N-AM FĂCUT NICIO FLOTARE ÎN VIAȚA MEA DAR Ă: SĂ ȘTIȚI CĂ: EU SUNT CU SPORTUL[148]

Example no. 40 illustrates the host's lack of interest with respect to the new government in Romania because of him being "too old to believe in this kind of things anymore". The entire paragraph represents an advocacy for his perspective, an argument that we consider beside the point and immaterial for the show's real purpose. Example no. 41, however, represents a less flagrant proof of subjectivity, as he is commenting upon the enactment of a minister, stating he is in favour of the respective choice. As expected, the colloquial vocabulary as well as the highly ironical tone of his discourse still betray a lack of neutrality when asserting this opinion.

[147] I PERSONALLY HAVEN'T BEEN VERY INTERESTED IN -- I MEAN TODAY I DIDN'T LOOK A: VERY MUCH TO THE NEW GOVERNMENT – BECAUSE YOU KNOW I AM NOT VERY INTERESTED IN –I DON'T BELIEVE IN GOVERNMENTS IN GENERAL IN ROMÂNIA IT SEEMS TO ME THAT I AM TOO OLD \ YES I KNOW I'M ONLY FOURTY (LAUGHING) BUT I AM OLDER THAN THIS – I MEAN HAVING THIS DAILY SHOW – DAILY MEANS EVERYDAY (LAUGHING) THIS IS WHAT DAILY MEANS – HAVING A DAILY LIVE SHOW AND TALKING ABOUT ACTUAL NEWS – YOU MANAGE TO REACH MORE ADVANCED AGE THAN THE BIOLOGICAL ONE – THIS IS WHY I AM TOO OLD TO BELIEVE IN THE GOVERNMENT ANYMORE *(Our translation)*

[148] LOOK TALKING OF MRS SZABO I HEARD ALL SORTS OF COMMENTS IN ONE WAY OR ANOTHER I DON'T KNOW WHAT TO SAY -- BUT WAIT A MINUTE MRS SZABO – BESIDES LET'S SEE IF SHE'S GOING TO BE A GOOD MINISTER OR NOT SHE ACTUALLY PRACTICED A SPORT – I MEAN SHE IS A LOT CONCERNED WITH THIS FIELD – IT'S NOT LIKE HELLO I AM JUST A GUY WHO NEVER DID A PUSH-UP IN MY LIFE BUT YOU KNOW I AM INTO SPORTS *(Our translation)*

6.5.5.3. Digressions

Digressions represent a very important aspect as they are illustrative for the understanding of how the speech of Mircea Badea is interconnected here, and the way in which he chooses to build his argumentation. We have seen how starting from the presentation of a main event, he manages to insert six different thematic digressions within his discourse. As this represents a characteristic element of Badea's show, we believe it is important to observe the way the text is developed.

Hence, following this perspective, we shall begin by analysing a small part of his speech. While, at the beginning, we can see Mircea Badea reading from a newspaper about the reinforcement of a new Romanian government, he changes the topic abruptly. Shortly after, the first digression represents a side comment emphasizing his own beliefs with respect to the news and his lack of interest towards the topic, as he claims he doesn't believe in the government anymore. The second digression he makes concerns the mention of Traian Băsescu, whom he projects as the biggest evil of our society and political world. Returning to the first digression, he once again asserts the fact that he is no longer interested in what happens in this country and the fact that there are only a few people in this country that can oppose to Traian Băsescu.

It is easy to anticipate that Mircea Badea moves forward following the same principle of *digression-chaining.* Nonetheless, it is interesting to see how he starts from an item of *news*, but deliberately introduces a personal comment that would lead him to his fundamental preoccupation – Traian Băsescu. He constantly attempts to serve the political interests of his channel.

6.5.5.4. False dialogue

One of the key elements that one can encounter in almost every show discussed here is the presence of a *false dialogue,* which may appear in various forms. *În gura presei* is distinguished by the employ of two distinct types: *false dialogue with the public* and *false dialogue with Badea's off-stage colleagues.*

- *With the public*

A common element of the *infotainment* shows chosen for our discussion, the false dialogue, is also encountered in Badea's shows. Its main purpose, of course, is to establish a connection with his audience, to create a familiarity that would help him raise the show's rating numbers. He raises rhetorical questions in this respect, confessing he has no reason to lie to his public:

> (41) DE CE SĂ VĂ MINT / N-AM AUZIT ÎN VIAȚA MEA DE DOAMNA ASTA -- DĂ IOANA PETRESCU DA- CUM SĂ VĂ ZIC / NU-I UN CRITERIU CĂ N-AM AUZIT IO \ AȘA CUM SĂ VĂ ZIC/ AM AUZIT DĂ VLĂDESCU DE EXEMPLU CARE A FOST MINISTRU LA FINANȚE \ (RÎS) VI SE PARE UN CRITERIU BUN / DOAMNE DUMNEZEULE MARE[149]

- *With the off-stage team*

This is a discourse element specific to the show *În gura presei.* Mircea Badea is constantly communicating with his colleagues, as shown in the example below. Here, he also employs a certain degree of irony with respect to a possible relationship between one of his colleagues and one of the designated ministers of the newly formed Romanian government. The reason behind this discourse strategy is, again, to lend familiarity and spontaneity to his speeches, getting closer to his public:

> (42) OAMENII ĂȘTIA O CUNOSC NU / NU / (…) Ă: TU O ȘTII PE DOAMNA ASTA / ADICĂ HAI SĂ CĂUTĂM O POZĂ -- POATE O ȘTIM DUPĂ IMAGINE -- POATE I-AI DAT LIKE PĂ FACEBOOK -- POATE TE-AI VĂZUT CU DÂNSA-NTR-UN CLUB -- NU ȘTIU[150]

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[149] WHY SHOULD I LIE TO YOU / I NEVER HEARD ABOUT THIS LADY – ABOUT IOANA PETRESCU YES – HOW CAN I SAY THIS / IT IS NOT A CRITERION THE FACT THAT I DID NOT HEAR OF HER \ IT'S LIKE HOW CAN I SAY IT / I HEARD ABOUT VLADESCU FOR INSTANCE WHICH WAS A FINANCE MINISTER \ (LAUGHING) DOES IT SEEM A GOOD CRITERION TO YOU / DEAR GOD *(Our translation)*

[150] THESE PEOPLE KNOW HER RIGHT / RIGHT / (…) DO YOU KNOW THIS LADY / I MEAN LET'S SEARCH FOR A PICTURE OF HER – MAYBE WE KNOW HER FACE – MAYBE YOU LIKED HER ON FACEBOOK – MAYBE YOU SAW HER IN A CLUB – I DON'T KNOW *(Our translation)*

The strategy of employing a *false dialogue* needs to be distinguished from the one employing *fictional dialogue* in the above examples. It is noticeable the way in which Badea uses fiction by means of an invented reported speech.

6.5.6. The Shift from Serious to Non-Serious Discourse

The transfer from *serious* to the one *non-serious* discourse in this specific episode is employed through a strategy similar to the one used by Radu Banciu, that is *a news* excerpt followed by a *subjective comment.* The difference, however, consists in the various digressions made by Mircea Badea which are highly connected to his personal life views regarding certain topics. There are a series of *discourse markers* that are responsible for these transfers, and that help the presenter to manage his discourse structure, and resume the flow and line of reasoning: "ă:", "deci"[151], "a:", "UITE"[152], "\ a:șa", "\ ă."[153]

6.5.7. Concluding Remarks

We shall end this sub-chapter underlining that by means of all the elements hereby discussed, *În gura presei* is clearly *infotainment*, containing elements of the *news magazine,* also pertaining to the *entertainment* genre. Taking into account all the *information* provided at the beginning of our thesis within our theory chapters, as well as this specific study, we are now closing this series of analyses with *În gura presei,* concluding that Mircea Badea is obviously far from an objective interpretation of the press, remote from what should be the purpose of his show, and reducing this broadcast to his own personal views. The anti-advertising of Traian Băsescu represents an eloquent example in this sense.

[151] "A: SO" *(Our translation)*
[152] -"-a: LOOK" *(Our translation)*
[153] "SO" *(Our translation)*

6.6. Final Considerations

This chapter has covered the four Romanian *infotainment* shows we have chosen to represent within our research: *Romania de la A la Z, Lumea lui Banciu, Starea Natiei,* and, finally, the well-known show hosted by Mircea Badea, *In gura presei.* The purpose of this sixth chapter was to emphasize four Romanian variables of the *macro-genre* in discussion, in order to sum up both their common and distinguishing elements. As mentioned in the beginning, we have followed the same pattern of analysis as we did in chapter V, focusing on identifying the main tracks of *non-serious* and *serious discourse* within the corpus.

As we have observed so far, the *serious discourse* is poorly represented in the four excerpts we have chosen to discuss, mostly based on brief fragments from the daily press or short public speeches of the Romanian politicians, used by the presenters as arguments to endorse their own opinions. Most of the shows are aired live, showing no preparation at all and emphasizing long moments of pure subjectivity, where the hosts even come to discuss events from their personal lives.

In matters of the *non-serious discourse,* humour sources are also showing less astuteness and a vast degree of *egocentricity*, emphasizing a large number of digressions and alienating their speeches and monologues from the main topics discussed.

Although the following chapter will punctually design resemblances and differences between the two nations in terms of how they choose to represent *infotainment,* it is worth emphasizing the main conclusion of this chapter, which is the immense *diversity* shown by the Romanians, the *spontaneity* in the construction of the shows, as well as their predilection for *improvisation* and *colloquial offensive vocabulary.* An interesting parallel to be made here concerns the book my Mircea Iorgulescu (Marea Trăncăneală[154]. Its title is highly representative for the Romanian discourse in terms of the press and especially concerning episodes that we have analysed. *Chatter* has

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[154] The Big Chatter *(Our translation)*

certainly engulfed this type of shows in Romania and it represents one of their main characteristics. All these aspects can easily lead us towards the conclusion that this *macro-genre* is highly disseminated in Romania, and very much based on unprofessionalism when it comes to fulfilling the main goals of the shows.

CHAPTER VII.
Case Study: November 2015 Paris Attacks – A Comparative Approach

7.1. Introductory Remarks

This chapter aims to draw a comparison between two nations (American and Romanian) from the perspective of these *infotainment shows.* The fundamental question that remains to be answered is to what extent the shows are different in terms of *serious* versus *non-serious* discourse presence, what are their similarities, but also by which elements they can be distinguished one from another.

For this specific purpose, we have chosen to represent a singular topic discussed within all the shows: the terrorist attacks in Paris, November 2015. As it has been worldwide debated news, the broadcasts of our choice dedicated more or less show space to this topic. Therefore, we have structured this chapter in three main parts as follow: the first one will be committed to the way in which the Paris attacks were illustrated in the American shows: *Last Week Tonight, The Daily Show, Late Night* and *The Late Show.* Here, we shall have five sub-chapters which will emphasize: *corpus transcription, general features, serious discourse particularities, non-serious discourse particularities,* followed by some *general conclusive remarks.*

As we would like to offer equal chances to all the shows, the next sub-chapter will cover the Romanian shows: *În gura presei, România de la A la Z, Starea Nației* and *Lumea lui Banciu,* and will follow the same structure as the previous one: *corpus transcription, general features, serious discourse particularities, non-serious discourse particularities,* and in the end, some *general conclusive remarks.*

The third and maybe the most relevant and compelling part of this chapter is the one dedicated to a punctual comparison between the *Romanian* and *American infotainment shows.* In our attempt to punctually identify elements of *serious* versus *non-serious discourse,* this sub-chapter's goal can also be seen as a summary of our thesis, as it will be meant to present the shows in parallel, emphasizing both the common and distinct elements.

Of course, our last sub-chapter will reveal the main conclusions we have reached. It is also important to mention that we have preserved the *corpus annotation* style, as well as our focus on the *sequential* type of *analysis,* as the next chapter will show.

7.2. Paris Attacks in the American *Infotainment* Press

7.2.1. Corpus Transcription

7.2.1.1. The Daily Show *(Host: Trevor Noah)*

Tragedy in Paris: The Three Stages of Political Grief (see details of transcription)[1]



Trevor Noah (the presenter of the TV show): **OFF TO THE ATTACKS IN PARIS: THE WAR ON TERROR IS HEATING UP AGAIN AND WE'VE JUST LEARNED SOMETHING NEW ABOUT THE TERRORIST DEVIOUS TACTICS**



Speaker 1 (NBC news reporter): *counter terrorist officials tell nbc news that isis recently launched a 24 hours helpdesk xxx by a half dozen senior operatives* (silence and laughing)



Trevor Noah (the presenter of the TV show): **ISIS HAS A HELPLINE / FOR TERRORISTS / THIS IS INSANE AND ALSO A GREAT OPPORTUNITY FOR US BECAUSE YOU SEE ALL WE NEED TO DO NOW IS MAKE SURE THAT NONE OF THEIR ATTACKS EVER WORK AGAIN AND**

[1] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 8′37′′

ALL WE NEED TO DO IS SECRETLY REPLACE THEIR HELPDESK OPERATORS WITH OUR GUYS IMAGINE WHAT WE COULD DO IF WE COULD INFILTRATE THE SYSTEM YEAH WE'D JUST BE THERE LIKE YES YEAH I'M SORRY YOU'RE HAVING TROUBLE WITH YOUR SUICIDE VEST YES ARE YOU ALONE IN AT HOME BY YOURSELF



GOOD WELL HAVE YOU TRIED TURNING IT OFF AND BACK ON AGAIN (LAUGHING) HELLO HELLO NEXT CALLER BUT OF COURSE GETTING RID OF ISIS IS NOT THAT SIMPLE WHICH IS WHY PRESIDENT OBAMA HAS BEEN FACING SOME REALLY TOUGH QUESTIONS



Speaker 2 (reporter during a press conference in Antalya): *i think a lot of americans have this frustration that they see that the united states has the greatest military in the world it has the backing of nearly every other country in the world but when it comes to taking on isis aaa i guess the question is and if you forgive me the language is why can't we take out these bastards /*



Speaker 3 (ex-President of the United States Barack Obama): oh/



Trevor Noah (the presenter of the TV show): *first of all kudos to the president for only cussing that journalist out in his head (laughing)* and **SECONDLY CNN'S JIM ACCOSTA I'M GLAD YOU APOLOGIZED FOR THAT POTTY MOUTH OF YOURS (LAUGHING) YEAH I GOTTA APOLOGIZE FOR THESE BASTARDS OHOO SOMEBODY'S BEEN HANGING OUT WITH HIS OLDER COUSIN OHOO HEY GUYS ARE WE GONNA GET THIS ISSIS KNOCK SOME HEADS OR WHAT COME ON THEY'RE A BUNCH OF JERKQUADS I'M TELLING THE XXX BRAINS WILL KNOW WHAT'S COMING WE GOTTA GIVE THESE ISIS XXX YO RING A DINGDING WHO ARE YOU LUCKILY THE PRESIDENT RESPONDED AS IF THE QUESTION WAS ACTUALLY COMING FROM AN ADULT**



Speaker 3 (ex-President of the United States Barack Obama): *we are gonna continue to pursue the strategy that has the best chance of working even though it does not offer the satisfaction i guess of aa aa a neat headline or an immediate resolution*











Trevor Noah (the presenter of the TV show): **I'M SORRY PRESIDENT OBAMA THIS NON-IMMEDIATE RESOLUTION STUFF IS JUST NOT GOING TO CUT IT THESE ARE AMERICANS YOU'RE TALKING TO THE PEOPLE WILL SPEND MILLIONS OF DOLLARS A YEAR ON DIET PILLS THAT WE'LL MAKE YOU LOSE FIFTY POUNDS IN FIVE DAYS THESE ARE THE INVENTORS OF THE TV DINNER AMERICANS WON'T EVEN GRA:M UNLESS IT'S INSTA BUT OF THE XXX OF TRAGEDY I UNDERSTAND THAT IMPULSE THAT WE JUST WANT TO GET REVENGE YOU KNOW I GET IT I GET IT NOW THAT'S ANGER AND THAT'S ONE OF THE STAGES OF GRIEF THAT MOST PEOPLE GO THROUGH IF THEY'RE NORMAL BUT I'VE BEEN SEEING IN THE LAST FEW DAYS NOT EVERYONE IS NORMAL AND MOST OF THEM ARE RUNNING FOR OFFICE YOU SEE FOR SOME POLITICIANS THEY ARE LIMITED TO THE REGULAR FIVE STAGES OF GRIEF DENIAL ANGER BARGAINING AAA ANGER AND THE DEPARTMENT OF CONGRESS** for example politicians grieving stage one use the tragedy as an excuse to say what you would have said anyway





Speaker 4 (Donald Trump – candidate for the US Selections at the time): **YOU CAN SAY WHAT YOU WANT BUT IF THEY HAD GUNS IF OUR PEOPLE HAD GUNS IF THEY WERE ALLOWED TO CARRY IT WOULD HAVE BEEN A MUCH MUCH DIFFERENT SITUATION**









Trevor Noah (the presenter of the TV show): **WHAT WHY IS YOUR ANSWER ALWAYS MORE GUNS IT'S LIKE SAYING LET'S DIG OUR WAY OUT OF THIS HOLE WITH MORE HOLES SORRY THE LAST TRANSFORMERS MOVIE SUCKED HERE WE'LL FIX IT WITH ANOTHER ONE IT DOESN'T WORK THAT WAY AND ONCE YOU WORKED THROUGH THE FIRST THEN YOU CAN MOVE TO THE NEXT STAGE OF POLITICAL GRIEF BREAKOUT AND NAZZI COMPARISONS**





Speaker 5 (news reporter): *secretary clinton here did not want to use the word radical islam in response*

Speaker 6 (Marcu Rubio, senator): i *think that's i don't understand it that would be like saying we won't go at war with nazis cuz we are afraid to offend some germans who may have been members of the nazi party* but *weren't violent themselves*











Trevor Noah (the presenter of the TV show): **HMM THAT'S NOT EXACTLY THE SAME THING YOU SEE BECAUSE ISLAM IS A RELIGION IT IS OPEN FOR VIOLENT INTERPRETATION AND IS OPEN FOR PEACEFUL INTERPRETATION JUST LIKE HOW CHRISTIANITY CAN ACCOMPLISH BOTH THE SPANISH INQUISITION AND THE LITTLE OLD LADY IN CHURCH WHO KEEPS TALKING TO YOU ABOUT HER CAT'S DIABETES MEDICINE SO BASICALLY TORTURE EITHER WAY BUT BUT STILL MARCO RUBIO TO SAY NON-RADICAL MUSLIMS ARE THE SAME**



AS NON-VIOLENT NAZZIS IS NOT QUITE CORRECT BECAUSE YOU SEE THE NAZZIS PRETTY MUCH KNOW WHAT THEY WERE GETTING IN FOR IS NOT LIKE THE VAST MAJORITY OF NAZZIS WERE IN IT FOR NON-FASCIST REASONS I MEAN YEAH LOOK YOU KNOW I'M ALL FOR THE BOOTS AND THE RALLYS BUT THE VIOLENCE STUFF TORTURE TOTALLY NOT COOL YEAH (APPLAUSE) *you see you see what's happening here is some democrats for instance hillary clinton think it is unwise to use the term radical islam to describe these terrorists now because of that some republicans for instance most of them are accusing democrats of not genuinely wanting to defeat isis*



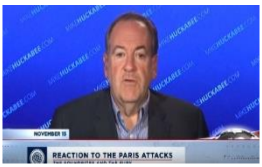
Speaker 7 (fmr. Gov. Mike Huckabee): *they are more interested in protecting the image of islam than they are in protecting americans tucker if these were militant methodists extreme xxx bad boy baptists do you think we would be afraid to say tha*t





Trevor Noah (the presenter of the TV show): **NO WE WOULD NOT BE AFRAID TO SAY THAT BECAUSE BAD BOY BAPTISTS IS AN AWFUL NAME FOR A TERRORIST GROUP BUT A GREAT NAME FOR YOUR CHRISTIAN SOUL ROCK ONE MAN BASE ONLY ALBUM YEAH YEAH MY PERSONAL FAVOURITE TRACK THREE BLESS IT ON THE FUNKY** *but going to my cxxx we need to recognize our desperate situation*





Speaker 7 (fmr. Gov. Mike Huckabee): *the ones who are ready to cut our heads off the one that are boiling up people in paris and all over the world just happens that they are all radical muslims we'd better wake up and smell the falafel*



Trevor Noah (the presenter of the TV show): **NOW THERE ARE A FEW THINGS WRONG WITH THAT STATEMENTS NUMBER ONE FALAFEL IS**



NOT A BREAKFAST FOOD NUMBER TWO IT DOESN'T REALLY SMELL LIKE ANYTHING AND NUMBER THREE THE RACISM I REALLY SHOULD HAVE XXX WITH THE RACISM I KNOW I KNOW THEN



THERE'S THE FINAL STAGE OF POLITICAL GRIEF FOCUSED ON HOW TO HANDLE THE TIDE OF REFUGEES FLEEING SYRIAN ISIS THIS STAGE IS KNOWN AS JUST SAY SOMETHING REALLY * AND CRAZY**



Speaker 7 (fmr. Gov. Mike Huckabee): *if we displace people who are used to a dessert climate living in the middle east speaking a language that is not common to america and essentially living in a culture and amidst of religion that is not that common here we really are creating a disruption if we're serious about wanting to protect them then let's do it in a climate with a language with a culture and with a religion they're more comfortable with*



Trevor Noah (the presenter of the TV show): **YOU KNOW MIKE HUCKABEE MAKES SOME GOOD POINTS CAN YOU IMAGINE IF PEOPLE START COMING TO AMERICA FROM ALL OVER THE WORLD BRINGING THEIR DIFFERENT LANGUAGES CULTURES AND RELIGIONS MIXING AND CHANGING THE CULTURE THAT'S ALREADY HERE UNTIL IT BECOMES SOMETHING TOTALLY NEW WHAT KIND OF COUNTRY WOULD**





THIS BE BUT YOU KNOW WHAT MIKE HUCKABEE I I UNDERSTAND YOU AS SOMEONE WHOSE FAMILY HAS BEEN HERE FOR GENERATIONS AS A I GUESS AS A NATIVE AMERICAN YOU CAN SAY I CAN SEE WHY THIS IDEA WOULD FRIGHTEN YOU

7.2.1.2. Last Week Tonight *(Host: John Oliver)*

Paris Attacks (see details of transcription)[2]



John Oliver (the presenter of the TV show): *welcome welcome welcome at last week tonight thank you so much for joining us i'm john oliver it's time for a quick recap of the week and SADLY we must begin with a few words about france which on friday suffered the deadliest attack on its soil since world war two look it's hardly been 48 hours and much is still unknown but there are a few things we can say for certain and this is when it actually helps be on hbo where those things can be said without restraints because after the necessary and appropriate moments of silence* **I WANT TO OFFER YOU A MOMENT OF PREMIUM CABLE PROFANITY SO HERE IT'S WHERE THINGS STAND FIRST AS OF NOW WE KNOW THIS ATTACK WAS CARRIED OUT BY GIGANTIC FUCKING ASSHOLES XXX FLAMING ASSHOLES POSSIBLY POSSIBLY WORKING WITH OTHER FUCKING ASSHOLES DEFINITELY WORKING IN SERVICE OF AN IDEOLOGY OF PURE ASSHOLERY (LAUGHING) SECOND AND THIS GOES ALMOST WITHOUT SAYING FUCK THIS ASSHOLES FUCK'EM IF I MAY SAY SIDEWAYS AND THIRD THIRD IT IS IMPORTANT TO REMEMBER NOTHING ABOUT WHAT THESE ASSHOLES ARE TRYING TO DO IS GOING TO WORK FRANCE IS GOING TO ENDURE AND I'LL TELL YOU WHY IF YOU ARE IN A WAR OF CULTURE AND LIFESTYLE WITH FRANCE GOOD FUCKING LUCK BECAUSE GO AHEAD GO AHEAD BRING YOUR BANKRUPT IDEOLOGY THEY'LL BRING JEAN PAUL SARTRE EDITH PIAF FINE WINE GAULOISES CIGARETTES CAMUS CAMEMBERT MADELEINES MACARONS MARCEL PROUST AND THE FUCKING CROQUEMBOUCHE THE CROQUEMBOUCHE YOU JUST BROUGHT**





[2] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 2'14''

A OF RIGOROUS SELF-ABNEGATION TO A PASTRY FIGHT MY



FRIEND YOU ARE FUCKED THAT IS A FRENCH FREEDOM TALENT *so to the people of france OUR thoughts are truly with you and i do not doubt*



that we have more to say to all of this as we xxx but for now we are going to continue with the rest of our show and let's turn to other parts of the world (…)

7.2.1.3. Late Show (Host: Stephen Colbert)

We stand with the people of France (see details of transcription)[3]





Stephen Colbert (the presenter of the TV show*): welcome to the late show i'm Stephen Colbert a: I hope you had a good weekend though given what's going on in the world that's a tall order a: I wanted to start my show tonight by once again offering our thoughts and prayers to paris and to the people of*



paris new york is a city that sadly knows too well the horror experience on Friday and we also know there are no words that can reach the depth of their grief and their shock but we stand with the people of france as a friend and an ally and offer the hope that there is a way through the unspeakable tragedy and also let's take the opportunity to thank france what they've done for us they've given so much to the united states over the years aid to general Washington in our fight **FOR INDEPENDENCE KEY INTELLIGENCE ON HOW TO PUT POTATOES IN BOILING OIL (***LAUGHING***) MY FAVOURITE WAY OF KISSING (***LAUGHING***) HALF THE CONTINENT AT A BARGAIN PRICE NO TAKE BACKS GUYS (***LAUGHING***) AND MOST IMPORTANTLY FRANCE GAVE AMERICA OUR ENDURING SYMBOL OF FREEDOM AND WE WILL (***LAUGHING AND APPLAUSE***) YEAH THANK YOU THANK YOU BECAUSE WE HAVE USED THAT FREEDOM TO MAKE**

[3] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 4′07″



FUN VERSIONS OF IT FOR DRUNK PEOPLE TO WEAR ON NEW YEAR'S EVE (*LAUGHING***) AND TODAY IN A TRIBUTE TO ITS MOTHER**





COUNTRY LADY LIBERTY OFFERED ISIS A FEEDING GESTURE (*LAUGHING AND APPLAUSE***) YEAH LONG**



LONG MADE WAVE *in fact all over the world this weekend there was xxx and support for french on the sidney opera house rio's Christ the redeemer and the paris las vegas*





hotel xxx their eiffel tower's lights now some might say these gestures don't do actually anything but **I DISAGREE** *people are trying to find any way they can to show support however small to the*





people of france for instance twitter *is xxx with statements of support from the hashtag #prayforparis* **TO MESSAGES LIKE IN SUPPORT OF WHAT'S HAPPENING IN PARIS MY WIFE AND I ARE WATCHING HASHTAG RATATOUILLE AND WATCHING RATATOUILLE TO HONOUR ALL THE CITIZENS**



OF PARIS IS THAT WRONG NO IT'S RATATOUILLE A FRENCH FILM NO IS IT A VALID EXPRESSION ABSOLUTELY BECAUSE WATCHING A CARTOON XXX RAT MAKING SOUP IT'S CERTAINLY AS VALID AS ANYTHING I WOULD SAY TONIGHT I PROMISE YOU THAT SO TO EVERYBODY IF IT MAKES



YOU FEEL A CONNECTION TO THE PEOPLE OF PARIS GO DRINK A BOTTLE OF BORDEAUX EAT A CROISSANT AT XXX XXX XXXX AND SMOKE A CIGARETTE LIKE THIS GO EAT SOME FRENCH FRIES WHICH I AM NOW CALLING FREEDOM FRIES IN HONOUR OF THE FRENCH PEOPLE *(applause) because anything anything anything that is an attempt at human connection in a world right now is positive* **DID YOU GET**

UP THIS MORNING AND NOT TRIED TO KILL SOMEONE THEN YOU'RE ON THE RIGHT SIDE (*LAUGHING*) BECAUSE WHO KNOWS WHAT TO DO LOOK AT ME TONIGHT I HAD ACRO CATS IN THE SHOW (*APPLAUSES*) THEY'RE THE AMAZING ACROBATIC CATS THEY WERE ALREADY BOOKED OK WE'VE ALREADY BOOKED THEM AND WE CONSIDERED CANCELLING WE ASKED OURSELVES IT'S TONIGHT THE APPROPRIATE TIME FOR ACRO CATS (*LAUGHING*) AND THEN WE ASKED A BIGGER QUESTION IS THERE EVER AN APPROPRIATE TIME FOR ACRO CATS NO THERE IS NOT SO WE SAID ABSOLUTELY LET'S HAVE THEM ON BECAUSE I TELL YOU WHAT I DON'T THINK ISIS WOULD LIKE ACRO CATS I KNOW THEY'RE CUTE AND THEY'RE SILLY TWO THINGS ISIS HATES IN FACT THE ONLY THING THAT THEY HAVE IN COMMON WITH ISIS IS THAT THEY'RE A BUNCH OF PUSSIES (*LAUGHING*)





7.2.1.4. Late Night (Host: Seth Meyers)

A Few Words on Paris (see details of transcription)[4]



Seth Meyers (the presenter of the TV show*):* (applause) *i'm so glad you are all here a: before we get started this evening I would like to say a few words about the horrible events that happened in paris this weekend I wish I could say words in french about this* **MY MOTHER WAS A MIDDLE SCHOOL FRENCH TEACHER SHE WAS MY MIDDLE SCHOOL FRENCH TEACHER I WAS SUCH A TERRIBLE STUDENT THAT ABOUT ALL I COULD DO RIGHT NOW IS LIST VEGETABLES, COLOURS AND MAYBE A FEW DAYS OF THE WEEK SO I THINK BETTER IF I USE ENGLISH TO SAY THAT** *I think one of the most XXX things about what happened in paris is a city that so many people associate with love what happened*

[4] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 2′22′′

there was so the opposite of that **I LOVE PARIS I'VE BEEN THERE SO MANY TIMES I'VE ALMOST PROPOSED TO MY WIFE IN PARIS I SHOULD HAVE A: IT WOULD HAVE MADE FOR A FAR LESS AWKWARD INTENSE FLIGHT HOME A: I GOT AROUND TO IT SOMETIMES YOU TAKE TIME FOR THESE THINGS A: SO I THINK THAT'S WHAT MADE ME SO SAD ABOUT IT WAS THAT I ASSOCIATED SO MANY NICE THINGS WITH PARIS BUT IT ALSO XXX THINKING ABOUT THAT I REALIZE THERE ARE OTHER PLACES WHERE THINGS LIKE THIS HAPPENED ALL THE TIME** *beirut also had a terrible bombing by isis last week as well and* **I CERTAINLY WAS GUILTY** *of not paying the same level of attention to that atrocity a:nd* **YOU KNOW WHEN YOU THINK** *about the places where these terrible things are happening the most right now it would be syria a place where the people who live there who are trying to live normal lives are so desperate to leave and for those refugees whose lives are so difficult right now* **I THINK** *one of the many and there are so many sad things about what happened in paris but certainly one of them is how much harder life is going to be for those refugees because of this a:nd so* **I WOULD JUST SPARE A: A THOUGHT** *for all of the people who who are affected by these tragic events and hopefully hopefully things will be just a little bit better tomorrow* **BEING MARDI FRENCH FOR TUESDAY NAILED IT** *A: so thank you everybody for indulging me and let's get to the news (…)*

7.2.2. General Features

Since we have already declared the purpose of writing these case studies in a way that would enable them to be read individually, a few initiatory words on the topic are necessary. This sub-chapter aims to compare and describe the ways in which *information* and *entertainment* combine within four American TV shows: *The Daily Show, Last Week Tonight, The Late Show* and *Late Night.* In order to achieve this goal, we have transcribed four excerpts pertaining to each of the four shows, all of them being replica of the Paris terrorist attacks from November 2015.

As a brief general background of all the shows, it is important to note their predilection for the use of *humour* as the primary means of

entertainment, as well as their intention to discuss *daily matters of public interest (*as the prime indicator emphasizing the presence of *serious discourse).* While doing so, the presenters use a very complex set of audiovisual techniques that we do not intend to further develop here, but which we do believe represent an asset for the success of these shows.

To sum up this forepart, the fact that these broadcasts pertain to the *infotainment* macro-genre cannot be challenged. The manner in which each of the shows chooses to corroborate this *genre* within their performance remains to be observed and analysed in our future sub-chapters.

7.2.3. Serious Discourse Particularities

In matters of *seriousness*, the American shows have in common the concern for public interest events (in this case discussing the terrorist attacks in Paris), the kind of topics approached, as well as special care for arguing their positions in terms of some debatable issues.

We shall preserve the same order in our analysis, as we did in our corpus transcription. Hence, we shall begin with a few elements that emphasize the degree of serious discourse within ***The Daily Show***, hosted by Trevor Noah. The way the presenter preserves his line of reasoning, arguments shows his very well-defined purpose, which is to show the stages of political grief, ironizing the American political world.

One of the most pregnant elements is the presence of *reported speech,* which betrays in a certain way the presence of the *news magazine.* Even if we are dealing here with the reporting of a TV news broadcast (and not news from a printed newspaper), we would argue that the discourse situation is similar. In the following example, a line pertaining to a NBC news reporter is restored:

> (1) Speaker 1 (NBC news reporter): *counter terrorist officials tell nbc news that isis recently launched a 24 hours helpdesk xxx by a half dozen senior operatives;*

The following instances of reported speech are not part of a news programme, but still, they were also used within formal, serious contexts (a press conference in Antalya, live interviews on different American talk-

shows that aim to discuss the events of national interests). We shall only retain three of these instances, exemplifying:

- a question from a reporter during a press conference in Antalys addressed to Barack Obama:

(2) Speaker 2 (reporter during a press conference in Antalya): *i think a lot of americans have this frustration that they see that the united states has the greatest military in the world it has the backing of nearly every other country in the world but when it comes to taking on isis aaa i guess the question is and if you forgive me the language is why can't we take out these bastards /*

- Obama's reply:

(3) Speaker 3 (ex-President of the United States Barack Obama): oh/ (…) *we are gonna continue to pursue the strategy that has the best chance of working even though it does not offer the satisfaction i guess of aa aa a neat headline or an immediate resolution*

- The words of the former governor Mike Huckabee pertaining to a dialogue concerning Islam:

(4) Speaker 7 (fmr. Gov. Mike Huckabee): *they are more interested in protecting the image of islam than they are in protecting americans tucker if these were militant methodists extreme xxx bad boy baptists do you think we would be afraid to say that*

(5) Speaker 7 (fmr. Gov. Mike Huckabee): *the ones who are ready to cut our heads off the ones that are boiling up people in paris and all over the world just happens that they are all radical muslims we'd better wake up and smell the falafel*

(6) Speaker 7 (fmr. Gov. Mike Huckabee): *if we displace people who are used to a dessert climate living in the middle east speaking a language that is not common to america and essentially liv ing in a culture and a midst of religion that is not that common here we really are creating a disruption if we're serious about wanting to protect them then let's do it in a climate with a language with a culture and with a religion they're more comfortable with*

Moving forward, the next TV show on our list is ***Last Week Tonight,*** hosted by John Oliver. Here, besides the fact that the amount of time dedicated to the topic of terrorism in Paris is significantly smaller (approximately two minutes compared to eight minutes in *The Daily Show)*, the presenter does not make use of reported speech as the main asset in proving seriousness. Nevertheless, John Oliver takes the opportunity of his introduction and conclusion of this excerpt to bring a *serious nuance* to his

speech. Example no. 7 stands for a brief debut within the topic of terrorist attacks, while no. 8 shows a glimpse of empathy with the people of Paris, as a proof of encouraging them through the tough events they are facing:

> (7) *welcome welcome welcome at last week tonight thank you so much for joining us i'm john oliver it's time for a quick recap of the week and SADLY we must begin with a few words about france which on friday suffered the deadliest attack on its soil since world war two look it's hardly been 48 hours and much it's still unknown but there are a few things we can say for certain and this is when it actually helps be on hbo where those things can be said without restraints because after the necessary and appropriate moments of silence* (…)
>
> (8) *so to the people of france our thoughts are truly with you and i do not doubt that we are more to say to all of this as we xxx but for now we are going to continue with the rest of our show and let's turn to other parts of the world* (…)

The third American show that we shall discuss here is ***The Late Show,*** having Stephen Colbert as its presenter. The approach used in emphasizing the *seriousness* of the show is similar to *Last Week Tonight.* We don't have reported speech episodes here either, but instead a series of comments that first introduce the viewer to the topic (example no. 9), and then a succession of examples that help the host prove his point (example no. 10), which is clearly stated in example no 11.

> (9) Stephen Colbert (the presenter of the TV show): *welcome to the late show i'm stephen colbert a: I hope you had a good weekend though given what's going on in the world that's a tall order a: I wanted to start my show tonight by once again offering our thoughts and prayers to paris and to the people of paris new york is a city that sadly knows too well the horror experience on friday and we also know there are no words that can reach the debt of their grief and their shock but we stand with the people of france as a friend and an ally and offer the hope that there is a way through the unspeakable tragedy and also let's take the opportunity to thank france what they've done for us they've given so much to the united states over the years*
>
> (10) *in fact all over the world this weekend there was xxx and support for french on the sydney opera house rio's christ the redeemer and the paris las vegas hotel dimmed their eiffel tower's lights now some might say these gestures don't do actually anything but* **I DISAGREE** *people are trying to find any way they can to show support however small to the people of france for instance twitter is xxx with statements of support from the hashtag #prayforparis*
>
> (11) (applause) *because anything anything anything that it's an attempt at human connection in a world right now it's positive*

Last, but not least, ***Late Night*** represents the last broadcast that we shall hereby analyse. Seth Meyers also attributes a relatively small amount of time to the topic of Paris attacks. However, in our view, he manages to be very methodical in combining both *information* and *entertainment.* In terms of the seriousness of this text, Meyers is almost everywhere in his speech at the border of the *non-serious.* He is not presenting the topic using punctual data or elements of reported speech from the daily press, but he, instead, treats the theme of Paris attacks with reference to his own thoughts and feelings, as shown in examples no. 12 and 13. Still, we have chosen to integrate the following instances into the *serious* type of discourse, as the context and tonality of his voice prove so. As well, the instances pictured below stand in contradiction with the examples of *non-serious* discourse that we shall discuss in the following sub-chapter, showing once again that the distinction *serious versus non-serious* can often take a slippery path:

> (12) *i'm so glad you are all here a: before we get started this evening I would like to say a few words about the horrible events that happened in paris this weekend I wish I could say words in french about this*
>
> (13) *I think one of the most XXX things about what happened in paris is a city that so many people: associate with love what happened there was so the opposite of that*

Example no. 14, as shown below, contains many subjectivity markers, aiming to emphasize the presence of terrorism in many places of the world:

> (14) *Beirut also had a terrible bombing by isis last week as well and* **I CERTAINLY WAS GUILTY** *of not paying the same level of attention to that atrocity a:nd* **YOU KNOW WHEN YOU THINK** *about the places where these terrible things are happening the most right now it would be Syria a place where the people who live there who are trying to live normal lives are so desperate to leave and for those refugees whose lives are so difficult right now* **I THINK** *one of the many and there are so many sad things about what happened in paris but certainly one of them is how much harder life is going to be for those refugees because of this a:nd so* **I WOULD JUST SPARE A: A THOUGHT** *for all of the people who who are affected by these tragic events and hopefully hopefully things will be just a little bit better tomorrow* **BEING MARDI FRENCH FOR TUESDAY NAILED IT A**: *so thank you everybody for indulging me and let's get to the news (…)*

7.2.4. Non-Serious Discourse Particularities

Thus, the *non-serious* is highly present as well as visible within the American shows. As we shall see, the first measure of *entertainment* is given by the amount of *humour* encountered in the texts. Of course, subjectivity markers, as well as other *entertaining* elements are present as well, but, by far, *humour* prevails.

As we proceeded with the previous sub-chapter, the first show we shall analyse is ***The Daily Show,*** which is also the longest and the most complex in terms of *entertaining* means. As already argued in the previous lines, this show makes no exception, as *humour* represents the first and foremost means of entertainment. Therefore, we have identified the following elements:

- *Irony* is a recurrent element within the American shows, but is also, here and there, a common element within the Romanian broadcasts as well. Although there are plenty of instances showing it, we have chosen the following examples:

(15) ISIS HAS A HELPLINE / FOR TERRORISTS / THIS IS INSANE AND ALSO A GREAT OPPORTUNITY FOR US

(16) SECONDLY CNN'S JIM ACCOSTA I'M GLAD YOU APOLOGIZED FOR THAT POTTY MOUTH OF YOURS (*LAUGHING*) – indicating the intention of *irony* by a nonverbal element.

(17) LUCKILY THE PRESIDENT RESPONDED AS IF THE QUESTION WAS ACTUALLY COMING FROM AN ADULT

- *Imitation*. The presenter is making use of this technique very frequently, being one of the essentials means in creating *humour.* A strong advocate of *non-seriousness* and *humour,* the presenter employs all the necessary instruments in creating the act of imitation (gestures, mimicry, change of accent and voice tone). It is encountered in the next instances:

(18) YES YEAH I'M SORRY YOU'RE HAVING TROUBLE WITH YOUR SUICIDE VEST YES ARE YOU ALONE IN AT HOME BY YOURSELF GOOD WELL HAVE YOU TRIED TURNING IT OFF AND BACK ON AGAIN (*LAUGHING*) HELLO HELLO NEXT CALLER

(19) YEAH I GOTTA APOLOGIZE FOR THESE BASTARDS OHOO SOMEBODY'S BEEN HANGING OUT WITH HIS OLDER COUSIN OHOO HEY GUYS ARE WE GONNA GET THIS ISSIS KNOCK SOME HEADS OR WHAT COME ON THEY'RE A BUNCH OF JERKQUADS I'M TELLING

THE XXX BRAINS WILL KNOW WHAT'S COMING WE GOTTA GIVE THESE ISIS XXX YO RING A DINGDING

(20) YEAH LOOK YOU KNOW I'M ALL FOR THE BOOTS AND THE RALLYS BUT THE VIOLENCE STUFF TORTURE TOTALLY NOT COOL *YEAH*

- *Minimizing comparisons* also represent a very solid argument in favour of the *humour* creation within the American shows, in general. They are meant to create analogies between several themes, to bring high-ranking topics (such as the Paris terrorist attacks) towards a very simple, easily understandable way of perceiving the world. We have observed the following examples:

(21) WHAT WHY IS YOUR ANSWER ALWAYS MORE GUNS IT'S LIKE SAYING LET'S DIG OUR WAY OUT OF THIS HOLE WITH MORE HOLES SORRY THE LAST TRANSFORMERS MOVIE SUCKED HERE WE'LL FIX IT WITH ANOTHER ONE

(22) HMM THAT'S NOT EXACTLY THE SAME THING YOU SEE BECAUSE ISLAM IS A RELIGION IT IS OPEN FOR VIOLENT INTERPRETATION AND IS OPEN FOR PEACEFUL INTERPRETATION JUST LIKE HOW CHRISTIANITY CAN ACCOMPLISH BOTH THE SPANISH INQUISITION AND THE LITTLE OLD LADY IN CHURCH WHO KEEPS TALKING TO YOU ABOUT HER CAT'S DIABETES MEDICINE SO BASICALLY TORTURE EITHER WAY

- *The false dialogue* is also common among all eight shows in discussion. Mostly, because various public opinions are reiterated during the broadcast, and the presenters want to confirm or infirm these opinions, hence creating a *false dialogue* with the respective person:

(23) Trevor Noah (the presenter of the TV show): I'M SORRY PRESIDENT OBAMA THIS NON-IMMEDIATE RESOLUTION STUFF IS JUST NOT GOING TO CUT IT THESE ARE AMERICANS YOU'RE TALKING TO THE PEOPLE WILL SPEND MILLIONS OF DOLLARS A YEAR ON DIET PILLS THAT WE'LL MAKE YOU LOSE FIFTY POUNDS IN FIVE DAYS THESE ARE THE INVENTORS OF THE TV DINNER AMERICANS WON'T EVEN XXX UNLESS IT'S INSTA

(24) NO WE WOULD NOT BE AFRAID TO SAY THAT BECAUSE BAD BOY BAPTISTS IS AN AWFUL NAME FOR A TERRORIST GROUP BUT A GREAT NAME FOR YOUR CHRISTIAN SOUL ROCK ONE MAN BASE ONLY ALBUM YEAH YEAH MY PERSONAL FAVOURITE TRACK THREE BLESS IT ON THE FUNKY

What is also highly noticeable is the transfer from *seriousness* towards *nonseriousness* in only eight minutes of the shows. Although we have established from the very beginning of our research that *nonverbal* and *paraverbal* elements will not be part of our domain of expertise, the changes of accent, as well as the mimicry and gestures of the presenter can hardly go unnoticed. What is more, the plethora of images inserted across the show (see corpus transcription) are also a valid proof of the *multimodality,* but also *complexity* of the show.

Although subsidiary to *humour, subjectivity* also appears to be an essential means in creating *entertainment.* The most eloquent indicator of subjectivity is the employ of *evaluative expressions* such as "this is insane", "the last transformers movie sucked", "torture either way", "potty mouth of yours", etc. Besides their *entertaining* nature, another possible role within the texts is the *argumentative* one, as the use of evaluative expressions also aims to form opinions among the audience. Their argumentative orientation implicitly leads towards conclusions. Of course, first person markers are also an important means of subjectivity, however not the most relevant elements here, which is why we shall not insist on further exemplifying them.

Last Week Tonight is the next show to be analysed. Although this specific episode concerning the Paris attacks is pretty short, a fair dose of subjectivity dominates the show. But quite contrary to the Romanian shows, the prevailing subjectivity used here also aims to create humour, as we can see in the following subjective comment pertaining to the presenter:

> (25) I WANT TO OFFER YOU A MOMENT OF PREMIUM CABLE PROFANITY SO HERE IT'S WHERE THINGS STAND FIRST AS OF NOW WE KNOW THIS ATTACK WAS CARRIED OUT BY **GIGANTIC FUCKING ASSHOLES XXX FLAMING ASSHOLES** POSSIBLY POSSIBLY WORKING WITH **OTHER FUCKING ASSHOLES** DEFINITELY WORKING IN SERVICE OF AN IDEOLOGY OF **PURE ASSHOLERY** (LAUGHING) SECOND AND THIS GOES ALMOST WITHOUT SAYING **FUCK THIS ASSHOLES FUCK'EM IF** I MAY SAY SIDEWAYS AND THIRD THIRD IT IS IMPORTANT TO REMEMBER NOTHING ABOUT WHAT THESE **ASSHOLES** ARE TRYING TO DO IS GOING TO WORK FRANCE IS GOING TO ENDURE AND I'LL TELL YOU WHY IF YOU ARE IN A WAR OF CULTURE AND LIFESTYLE WITH FRANCE **GOOD FUCKING LUCK** (our emphasis).

As we can observe, the most acute form of subjectivity is the use of an injurious vocabulary with respect to the terrorists that were responsible for the Paris attacks. Although the context is somehow different, this can be considered a common element with some of the Romanian shows. As the rest of his speech also shows, what the presenter aims through this kind of language is to create a solidarity with the people of France, in a way that also emphasizes a good dose of humour. There are also evaluative expressions hidden in the text, such as "gigantic assholes" or "bankrupt ideology", but the most efficient way of creating a comedy effect is the employ of this offensive vocabulary which is basically based on the reiteration of the same words, as shown below.

The cleverness of Oliver's humour also dwells on the use of some meaningful cultural references with respect to France, which have both an *amusing* and an *argumentative* role. On one hand, of course, one of the essential goals is to amuse the spectators. But on the other hand, the host makes use of all these examples because he wants to demonstrate a certain fondness and devotion towards France.

> (26) BECAUSE GO AHEAD GO AHEAD BRING YOUR BANKRUPT IDEOLOGY THEY'LL BRING JEAN PAUL SARTRE EDITH PIAF FINE WINE GAULOISES CIGARETTES CAMUS CAMEMBERT MADELEINES MACARONS MARCEL PROUST AND THE FUCKING CROQUEMBOUCHE THE CROQUEMBOUCHE YOU JUST BROUGHT XXX RIGOROUS SELF-ABNEGATION TO A PASTRY FIGHT MY FRIEND YOU ARE FUCKED THAT IS A FRENCH FREEDOM TALENT

Along these lines, the following show to consider within our research is ***The Late Show,*** having Stephen Colbert as its host. The complexity of this show also stands out by a variety of entertainment means. One of the common elements with the previous show discussed (***Last Week Tonight)*** is related to the employ of the French cultural references used both in an amusing way, but also with the purpose of emphasizing French cultural superiority.

As the main elements of *humour* encountered within this text, we can count on the following:

- *Irony*

> (27) KEY INTELLIGENCE ON HOW TO PUT POTATOES IN BOILING OIL

(28) DID YOU GET UP THIS MORNING AND NOT TRIED TO KILL SOMEONE THEN YOU'RE ON THE RIGHT SIDE

(29) A CARTOON XXX RAT MAKING SOUP IT'S CERTAINLY AS VALID AS ANYTHING I WOULD SAY TONIGHT I PROMISE

- *Minimizing comparisons*

(30) BECAUSE I TELL YOU WHAT I DON'T THINK ISIS WOULD LIKE ACRO CATS I KNOW THEY'RE CUTE AND THEY'RE SILLY TWO THINGS ISIS HATES IN FACT THE ONLY THING THAT THEY HAVE IN COMMON WITH ISIS IS THAT THEY'RE A BUNCH OF PUSSIES

- *False dialogue with the public* by using certain expressions that show the desire to constantly communicate with the public and draw their attention: *"I hope you had a good weekend"*, "TONIGHT I PROMISE YOU", "IF IT MAKES YOU FEEL A CONNECTION", "GO DRINK A BOTTLE OF BORDEAUX EAT A CROISSANT AT XXX XXX XXXX AND SMOKE A CIGARETTE LIKE THIS GO EAT SOME FRENCH FRIES", "BECAUSE I TELL YOU"

Reported *speech* is employed here as well, but this time for an *entertaining* purpose, as the presenter wants to emphasize the curious ways people might choose in order to stand next to the people of France in front of the terrorist attack:

(31) TO MESSAGES LIKE IN SUPPORT OF WHAT'S HAPPENING IN PARIS MY WIFE AND I ARE WATCHING HASHTAG RATATOUILLE AND WATCHING RATATOUILLE TO HONOUR ALL THE CITIZENS OF PARIS

It is not a surprise anymore that *subjectivity* represents a defining element of *entertainment* as well in this show. We can see across the text the regular forms of verbs and pronouns used in the first person, evaluative expressions such as: "FUN VERSIONS", "FEEDING GESTURE", "IS THAT WRONG / NO" and plenty of subjective comments as shown here:

(32) BECAUSE WHO KNOWS WHAT TO DO LOOK AT ME TONIGHT I HAD ACRO CATS IN THE SHOW

(33) BECAUSE I TELL YOU WHAT I DON'T THINK ISIS WOULD LIKE ACRO CATS I KNOW THEY'RE CUTE AND THEY'RE SILLY TWO THINGS ISIS HATES IN FACT THE ONLY THING THAT THEY HAVE IN COMMON WITH ISIS IS THAT THEY'RE A BUNCH OF PUSSIES (LAUGHING)

Perhaps the most simplistic and short representation of the Paris attacks from all the four American shows we are dealing with is the one pertaining to Seth Meyers in his show ***Late Night.*** The two excerpts we have chosen for exemplification below are controlled by a great deal of *subjectivity,* as the presenter shares details of his personal life (another common element with some of the Romanian shows – *Starea Nației; În gura presei).* Both examples no 34 and 35 are illustrated as the main goal of creating *humour.* Besides, both of them also include a powerful sense of *irony,* specifically *self-irony* with respect to the presenter's lack of proficiency in French, as well as his lack of courage when he was supposed to propose to his wife in Paris. Although brief, the entire excerpt is built on Meyer's feelings towards both Paris and the French language, but also towards the tragic event itself:

> (34) MY MOTHER WAS A MIDDLE SCHOOL FRENCH TEACHER SHE WAS MY MIDDLE SCHOOL FRENCH TEACHER I WAS SUCH A TERRIBLE STUDENT THAT ABOUT ALL I COULD DO RIGHT NOW IS LIST VEGETABLES, COLOURS AND MAYBE A FEW DAYS OF THE WEEK SO I THINK IT'S BETTER IF I USE ENGLISH TO SAY THAT
>
> (35) I LOVE PARIS I'VE BEEN THERE SO MANY TIMES I'VE ALMOST PROPOSED TO MY WIFE IN PARIS I SHOULD HAVE A: IT WOULD HAVE MADE FOR A FAR LESS AWKWARD INTENSE FLIGHT HOME A: I GOT AROUND TO IT SOMETIMES YOU TAKE TIME FOR THESE THINGS A: SO I THINK THAT'S WHAT MADE ME SO SAD ABOUT IT WAS THAT I ASSOCIATED SO MANY NICE THINGS WITH PARIS BUT IT ALSO XXX THINKING ABOUT THAT I REALIZE THERE ARE OTHER PLACES WHERE THINGS LIKE THIS HAPPEN ALL THE TIME

7.2.5. Conclusive Remarks

This part aims to illustrate a few punctual aspects with regard to the way in which the American shows have chosen to treat the topic of Paris attacks. The first fact we have already proven is their adherence to the macro-genre of *infotainment,* as they combine the employ of *news* and *public interest events* with a powerful sense of *humour*. It is easily noticeable that they all show an *intelligent type of humour*, as they seem to educate their audience into critical thinking when it comes to the statements of US politicians or even some news programmes. Even if they are enveloped in *humour* and *sarcasm,*

most of their assertions do represent valid points, properly argued, using simple analogies yet complex arguments. This is not only a strategy to attract their viewers, but they are also used for a better visibility of the presenter's main points. The subtility of their message can easily be perceived as the presenters are well acquainted with an educated audience who understands their puns or in many cases cultural references. What also stands out in relief in comparison with the Romanians is that the American shows exhibit a strong preparation ahead. There are many elements pertaining to the set design that draw our attention and make a spectacle out of it, but there are also more content-related elements enhancing the show such as interviews or statements of the politicians commented by the hosts. They even employ some story-telling techniques in order to prove their points (The Late Show (Host: Stephen Colbert) – The Road To The White House).

We believe the big success of these shows is the fact that they manage to deliver powerful messages (for instance: *stand by the people of France through small gestures, what USA owes to France in terms of culture, a cultural war with France represents a lost battle for terrorists)* and having charismatic hosts and intelligent ways of illustrating humour.

7.3. Paris Attacks in the Romanian *Infotainment* Show

7.3.1. Corpus Transcription

7.3.1.1. România de la A la Z (Host: Sabin Gherman)

Ce ne așteaptă după atentatele din Paris?[5] (see details of transcription)[6]





SG: (…) /vorbim în prima parte a emisiunii despre atentatele de la paris â (…) vorbim cu domnul emil culda/ hai să zicem analist și economist a tot ce înseamnă societate\ bine ați venit
EC: bună ziua\ bine v-am regăsit

---

[5] Romania from A to Z – What is waiting for us after the Paris attacks?

[6] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 7'34''



SG: M-AM UITAT LA TELEVIZOR\ EU CRED CĂ ÎN ULTIMELE ZILE NU M-AM CULCAT MAI DEVREME DE ORA 3\ NOAPTEA\ DE DIMINEAȚA\ NU-ȚI VINE SĂ CREZI CĂ SE-NTÂMPLĂ ATÂT DE REPEDE LUCRURI CARE ALTĂ DATĂ RĂMÂN ÎN MANUALE DE ISTORIE\ DECI PUR ȘI SIMPLU EȘTI FAȚĂ-N FAȚĂ CU ISTORIA ÎȚI MAI TRAGE EA CÂTE-UN PUMN\ TE MAI FACI TU CĂ TE FEREȘTI\ ÎȚI MAI TRAGE-UN ȘUT LA FICAT\ IAR TE FACI CĂ TE FEREȘTI LA SFÂRȘIT TE DĂ DE TOȚI PEREȚII ȘI: PE CÂND SĂ CREZI CĂ EȘTI ÎNVINS AUZI UN SEMN DE SPERANȚĂ\ ȘI SEMNU ĂSTA DE SPERANȚĂ ÎN TOATĂ NEBUNIA ASTA CU PARISU/ ȘTIȚI CARE-O FOST/ NU DECLARAȚIA HOLLANDE\ HOLLANDE FACE POLITICĂ AȘA CUM FAC TĂȚI\ NICI: ȘMECHERIA CĂ IES LA TRIBUNĂ/ ȘI ZIC VIVE LA FRANCE/ VIVE LA REPUBLIQUE/ CHESTII DE GENU ACESTA\ SPERANȚA A FOST A FOST ÎN MOMENTU-N CARE OAMENII ĂIA DE PE STADION AU IEȘIT AȘA ÎNFRIGURAȚI DE ȘTIRILE NESIGURE\ DE TOT CE-AUZEAU EI ZVONURI CÂNTÂND IMNUL NAȚIONAL MARSEIEZA\ ASTA A FOST SĂ ZICEM BĂ SPERANȚA AIA CĂ LUMEA MERE MAI DEPARTE\ CU TOȚI PROȘTII CARE TRAG CU PRAȘTIA-N LUME/ LUMEA TOTUȘI MERGE MAI DEPARTE\ NE-AȘTEAPTĂ CEVA SEMNIFICATIV DUPĂ DUPĂ ATENTATELE ASTEA/ SE SCHIMBĂ CEVA-N ADN-UL NOSTRU ÎN DEMOCRAȚIE/





EG: *e în adn-ul nostru e mai greu să se întâmple în sistemul nostru democratic în sistemul nostru politic social probabil în funcționarea uniunii europene probabil de politici privind imigranții probabil probabil/* **MI-E GREU SĂ APRECIEZ ACUM\ E POSIBIL S-APARĂ NIȘTE SCHIMBĂRI** *dacă urmărim puțin istoria recentă constatăm că după atentatul din 11 septembrie cel puțin în statele unite și parțial și-n europa occidentală și-n alte părți ale lumii s-au înăsprit: niște controale legate de accesu' peste granițele acestor state de eu știu probabil alte informații privitoare la cei care ă: intrau în teritoriul lor\ pe scurt aceste forme clasice oarecum de securitate s-au perfecționat* **ȘTIU IO SAU NICI NU ȘTIU CUM SĂ LE NUMESC** s-au *înăsprit\ ceea ce probabil că nu e neapărat rău fără-ndoială\ în europa n-am avut poate de-a face cu același: stil de-a crește*

exigența aceasta\ și ceea ce vedem ș-acum am observat că discută de-o vreme bună\ legat de valul acesta al refugiaților care neîndoielnic au motive temeinice să plece de-acolo **ADICĂ NICI NU PUTEM Ă: SĂ CONFUNDĂM DOAMNE FEREȘTE TOT VALUL ACESTA DE OAMENI CU POTENȚIALI DOAMNE FEREȘTE ZIC IARĂȘI TERORIȘTI** *însă cumva a prins nepregătită europa și cu opinii destul de divergente și foarte schimbătoare așa-n timp ce facem cum procedăm\ este sigur una din modalitățile prin care probabil poți filtra poți preveni niște lucruri* **ÎNSĂ LA ACEASTĂ FORMĂ DE NICI MĂCAR N-O POT NUMI LUPTĂ NICI RĂZBOI NICI NU ȘTIU CUM S-O NUMESC TERORISMUL\ GHERILĂ E UN FEL DE GHERILĂ DA' ALTFEL NU ȘTIU CUM SĂ ZIC ADICĂ GHERILA ÎMPOTRIVA AUTORITĂȚILOR Ș-AȘA MAI ÎNȚELEG ÎMPOTRIVA POLIȚIEI OFICIALE APAR POLIȚII PARALELE ȘI MILIȚII DE NU ȘTIU CARE\ DAR AȘA ÎMPOTRIVA NEVINOVAȚILOR ÎI CEVA: DE NE-NȚELES PENTRU MINE**



SG: *asta a șocat pe toată lumea pentru că n-a mai fost vorba de un grup anume un grup țintă* **MĂ DUC LA ĂLA PENTRU CĂ ÎNAINTE ERAU BUN EVREI MĂ DUC LA ĂLA PENTRU CĂ ARE NU ȘTIU CE\ COMPANIE DE ARMAMENT CARE LIVREAZĂ ARME PENTRU ĂIA CARE LUPTĂ ÎMPOTRIVA ISIS\ ACUM A FOST LA-NTÂMPLARE**



EG: **ESTE O FORMĂ DE TEROARE ÎN FORMĂ PURĂ\ TEROARE PUR ȘI SIMPLU\ HAI SĂ SEMĂNĂM TEROARE\ SIGUR ÎN NUMELE UNEI CAUZE Ș-ALTELE ASEMENEA\ EI SE PARE CĂ NU SUNTEM PREGĂTIȚI PENTRU ASTA\ Ă: NU SUNTEM SUFICIENT DE PREGĂTIȚI\ ȘI** *reacția franței dincolo de cea a oamenilor obișnuiți care au simțit nevoia să răspundă în felul în care ați subliniat dumneavoastră de solidaritate de luptă împreună de mergem înainte că ăsta era mesaju' celor care au ieșit de pe stadion xxx marseieza/* **SIGUR CĂ E UN SEMN BUN CĂ NU NE LĂSĂM**



INTIMIDAȚI\ CĂ NU VREM SĂ CEDĂM ACESTOR FORME CRIMINALE DE ATACURI ASUPRA OAMENILOR NEVINOVAȚI\ DAR NU-I SUFICIENT CATEGORIC\ ȘI EU MĂ-NTREB CE-I DE FĂCUT PENTRU CĂ: SENZAȚIA MEA ESTE CĂ TOATĂ ȘCOALA

ACEASTA A STRUCTURILOR DE PROTECȚIE ȘI DE SIGURANȚĂ A UNEI ȚĂRI A UNUI STAT/ NU E SUFICIENT LA ACEASTĂ ORĂ PENTRU A PUTEA ȘI UNOR ASTFEL DE DE ATACURI ȘI SITUAȚII/





MĂ TEM CĂ-N TOATĂ TEORIA ACEASTA A SERVICIILOR CARE FAC ȘI DREG NU SE BAZEAZĂ PE ALTCEVA DECÂT PE FORME OARECUM CLASICE DE DOCUMENTARE INFORMARE ȘI ALTELE/ ȘI SE PARE CĂ LA ACȚIUNI DE FELUL ACESTA SUNT TOTAL NEPREGĂTITE\ FAPTUL CĂ NE-ASCULTĂ LA TOȚI TELEFOANELE ȘTIU IO CE MAI FAC DA ESTE-O PĂRTICICĂ DIN ȘI PUTEM S-O DISCUTĂM\ SUB ASPECTUL ALTOR IMPLICAȚII PRIVIND DREPTURILE OMULUI Ș-AȘA MAI DEPARTE\ DA' NU-I NICI PĂ DEPARTE SUFICIENT AR ÎNSEMNA SĂ AI OAMENI INFILTRAȚI ACOLO CU TOTUL O MUNCĂ ȘI CRED O ACTIVITATE CU TOTUL DIFERITĂ DE PÂNĂ ACUMA PENTRU CARE CRED CĂ SERVICIILE SECRETE DIN ÎNTREAGA LUME NU SUNT PREGĂTITE

SB: **N-AU CUM PENTRU CĂ ȘI ĂȘTIA TERORIȘTII AU COMUNICAT PRINTRE EI ÎNTRE EI PRIN INTERMEDIUL REȚELELOR DE JOCURI ONLINE NEBUNII (…)**[7]

7.3.1.2. Starea nației (Host: Dragoș Pătraru)

15 Noiembrie 2015, Ultimul concert la Paris[8] (see details of transcription)[9]



DP*: /bun găsit la starea nație:i eu sunt dragoș pătraru gazda dumneavoastră* /da **ȘTIU CU TOȚII AȘTEPTAȚI GLUMELE DESPRE CHILOȚII TÂNĂRULUI REMANIAT DE LA SĂNĂTATE ÎNAINTE DE A FI NUMIT\ ȘI GLUMELE DESPRE PROGRAMUL DE GUVERNARE CARE ESTE**



[7] We would like to mention that this show addresses the topic 27'39'', but we have chosen to only transcribe the excerpt relevant for our argumentation.

[8] The Status of the Nation: November 15th 2015, The Last Paris Concert (*Our translation)*

[9] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 5'49''

TREBUIE S-O SPUNEM ȘI VOI EXPLICA ȘI DE CE-N EMISIUNE/ DOAR O GLUMĂ\ O GLUMĂ DESTUL DE PROASTĂ\ AȘA CUM ESTE ȘI NOMINALIZAREA LA JUSTIȚIE A UNEI PERSOANE FĂRĂ STUDII JURIDICE\ CAM PÂNĂ AICI MERGE TEHNOCRAȚIA NU/ BREASLA ASTA ATÂT DE NUMEROASĂ N-A PUTUT SĂ DEA NICIUN OM BUN PENTRU MINISTERUL JUSTIȚIEI\ CICĂ CIOLOȘ AR FI SUNAT LA DREPT SĂ CEARĂ UN OM DAR I S-A SPUS CĂ PENTRU UN



TEHNOCRAT LA JUSTIȚIE TREBUIE SĂ ÎNCERCE MAI BINE LA POLITEHNICĂ\ E ÎNAINTE DE A NE DISTRA PE SEAMA NOULUI GUVERN, ÎNAINTE DE A-L FACE DE RÂS NU PUTEM SĂ NU DISCUTĂM DESPRE SFÂRȘITUL DE SĂPTĂMÂNĂ ÎNSÂNGERAT \ DESPRE UN NOU SFÂRȘIT DE SĂPTĂMÂNĂ ÎNSÂNGERAT *joi un*



dublu atentat sinucigaș a provocat patruzeci și unu de morți și două sute de răniți la Beirut\ iar vineri seara mai mulți demenți au omorât





la paris o sută douăzeci și nouă de oameni și au rănit alți trei sute cincizeci\ tot vineri la bagdad au murit optsprezece oameni și au fost peste patruzeci de răniți într-un atentat organizat în timpul înmormântării unui militar UCIS în lupta cu statul islamic\ sâmbătă în turcia mai mulți polițiști de frontieră au fost răniți într-un alt atentat sinucigaș **DESIGUR/ EVENIMENTUL CARE NE-A AFECTAT CEL MAI MULT PE NOI ROMÂNII A FOST CEL DE LA PARIS\ PENTRU CĂ PARISUL ESTE ÎN EUROPA PENTRU CĂ SUNTEM O ȚARĂ EUROPEANĂ ȘI: NU ÎN CELE DIN URMĂ**



FRANCOFONĂ IAR LA PARIS ÎN SERIA DE ATENTATE DE VINERI AU MURIT ȘI DOI ROMÂNI

((00:51:00 înregistrare filmare atentatele de la paris))



DP: E TRAGIC CE S-A ÎNTÂMPLAT ÎN FI:ECARE DINTRE CELE TREI CAPITALE\ DAR ESTE OMENEȘTE SĂ NE ÎNDREPTĂM ATENȚIA ȘI COMPASIUNEA ÎNSPRE PARIS\ PENTRU CĂ

ESTE MULT MAI APROAPE DE NOI ȘI PENTRU CĂ FIIND MAI APROAPE NE PUTEM GÂNDI CĂ SUNTEM ȘI NOI ÎN PERICOL DINCOLO DE NUMĂRUL FOARTE MARE DE VICTIME ÎI CUNOAȘTEM ACUM ȘI PE AUTORII ATENTATELOR *fundamentaliștii aparținând statului islamic au revendicat atentatul de la paris -- așa cum l-au revendicat și pe cel din beirut\\ și cum sunt vinovați și de cel din bagdad\\ ba și de cel din turcia* **PRACTIC NIȘTE BARBARI AU DECLARAT RĂZBOI LUMII\\ NU AZI NU VINERI/ CI CU MULTĂ VREME ÎN URMĂ/ DAR ABIA DUPĂ ATENTATELE DE LA PARIS A ÎNȚELES ASTA ȘI PREȘEDINTELE FRANȚEI**

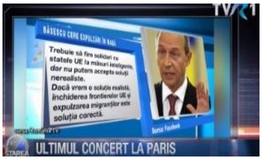






((00:12:00 discurs presedinte franta, tradus pe fundal și reprodus în transcrierea noastră)) *dragi compatrioți (.) atacurile de la paris (.) și saint denis sunt un act de război\\))*

DP: și/ **NICI NU SE OPRISERĂ ÎMPUȘCĂTURILE LA PARIS NICI NU SE DETONASE ULTIMUL ATENTATOR CĂ VUIA/ DEJA LUMEA ARĂTÂND CU DEGETUL SPRE REFUGIAȚII DIN ORIENT\\ ORICÂT DE CINIC AR SUNA CEI O SUTĂ DOUĂZECI ȘI NOUĂ DE MORȚI DE LA PARIS AU DEVENIT JUSTIFICAREA IDEALĂ PENTRU ADEPȚII ÎNCHIDERII GRANIȚELOR ÎN FAȚA VALULUI DE REFUGIAȚI**



((00:06:00 discurs raportat din presă al unei declarații a lui Traian Băsescu): *dacă vrem o soluție realistă închiderea frontierelor ue și expulzarea migranților este soluția corectă*



TB: *noi avem de făcut câteva lucruri\\ în primul rând să NU acceptăm varianta cotelor (.) este greșită n-are nimic comun cu interesele țării și cu: ă: viziunea popoarelor cărora le trimiți ă: cu cultura cu viziunea cu acceptabilitatea popoarelor cărora le trimiți tu administrativ câteva mii de musulmani\\ românia NU trebuie să primească ă: sînt ă: trebuie să refuze varianta cotelor*



DP: **HM/ ÎNCĂ NU ȘTIE NIMENI\\ NICI/ MĂCAR IMENSUL APARAT DE SECURITATE FRANCEZ CUM AU FOST PREGĂTITE ATENTATELE ȘI**

UNDE\ E FOARTE PROBABIL CA MULȚI DINTRE ATENTATORI SĂ FIE FRANCEZI\ NĂSCUȚI CRESCUȚI ȘI EDUCAȚI ÎN FRANȚA\ DAR CÂT DE CONVENABIL E PENTRU UNII SĂ DEA VINA PE REFUGIAȚI\ MAI ALES/ CĂ ASTA LE CONFIRMĂ TEORIILE A:NTI-UMANITARE ORICUM E AGITAȚIE MARE ÎN CANCELARIILE MONDIALE CUM A FOST DE FIECARE DATĂ DUPĂ ASTFEL DE EVENIMENTE ȘI DUPĂ ATACURILE DIN STATELE UNITE/ ȘI DUPĂ CELE DE LA MADRID/ CELE DE LA LONDRA/ SAU CHIAR CEL DE LA ÎNCEPUTUL ANULUI DIN REDACȚIA CHARLIE HEBDO\ A FOST AGITAȚIE LA NIVEL ÎNALT/ DAR ATENTATELE AU CONTINUAT/ BA CHIAR S-AU ÎNTEȚIT\ DE CE/ HM PENTRU CĂ POLITICIENII N-AU SOLUȚII\ SAU NU LE GĂSESC PE CELE BUNE\ VA MAI TRECE TIMP PÂNĂ CÂND ALEȘII NOȘTRI PESTE TOT ÎN LUME VOR FI CAPABILI ȘI DE ALTCEVA DECÂT DE DISCURSURI RĂZBOINICE POST ATENTATE



PÂNĂ ATUNCI ÎNSĂ REMARCĂM REACȚIILE UNUI POPOR CARE A ALES SĂ NU SE TEAMĂ
((00:30:00 filmarea cu cetățeni francezi cântând imnul franței))





DP: ȘI MAI E CEVA/ TERORIȘTII FUNDAMENTELIȘTI DIN STATUL ISLAMIC SUNT PRINCIPALII VINOVAȚI PENTRU SITUAȚIA ACTUALĂ\ DAR N-AR FI PUTUT AJUNGE ATÂT DE DEPARTE FĂRĂ COMPLICI\ IAR PRIN DECIZIILE PE CARE LE IAU DE ANI BUNI/ COMPLICI NU SUNT ALȚII DECÂT POLITICIENII CARE CONDUC LUMEA/ AȘA-ZIS CIVILIZATĂ\ ȘI TOT DIN VINA POLITICIENILOR DE DATA ASTA AI NOȘTRI/ SE MOARE ÎN CONTINUARE DUPĂ TRAGEDIA DIN COLECTIV\ NUMĂRUL VICTIMELOR A AJUNS LA CINZECI ȘI ȘASE LA CARE AM ÎNREGISTRAT EMISUNEA\ SĂ NU UITĂM ASTA // SĂ NU NE PIERDEM CONCENTRAREA DOAR PENTRU CĂ NE FLUTURĂ UNII TEHNOCRAȚIA PRIN FAȚA OCHILOR\ SĂ NU PLECĂM PE FENTELE ASTEA/ DA/ VĂ ROG

7.3.1.3. Lumea lui Banciu (Host: Radu Banciu)

15 Noiembrie 2015[10] (see details of transcription)[11]





/bine v-am găsit dragi prieteni/ **ÎNVÂRTIM ȘI NOI CE PUTEM MAI REPEDE ÎN MOMENTELE DE FAȚĂ** ă: *facem și anunțu' că la această oră armata franceză prezentă în Irak bombardează MASIV orașul XXX în Siria unde s-ar afla unul dintre fiefurile ă: importante și tradiționale ale statului islamic/ bombardamentul a început cu vreo jumătate de oră în urmă/ și va dura atât cât va fi necesar/ francezii sunt așadar pe picior de război/ au și declarat de altfel această stare/ ă*: **VREAU SĂ VĂ SPUN/ O SĂ FIM CÂT SE POATE DE CONCIȘI ASTĂZI\\ PENTRU CĂ ORICUM S-AU TRAS TOATE CONCLUZIILE ȘI TOATE GLOANȚELE ÎN CEEA CE PRIVEȘTE ACEST ATENTAT\\ MĂCAR PENTRU MOMENT\\ VREAU SĂ VĂ REAMINTESC CĂ ȘI AMERICANII AU COMBĂTUT AL-QAEDA CU RESURSE IMPORTANTE ȘI PÂNĂ LA URMĂ AU JUGULAT-O\\ I-AU OMORÂT ABSOLUT TOȚI LIDERII/ DA/ I-AU REDUS TOATE RESURSELE DE LA CELE PETROLIERE PÂNĂ LA CELE DE PORTOFEL\\ N-A MAI RĂMAS AL-QAEDA PRACTIC CU NIMIC/ EI BINE LIDERII MORȚI ȘI-AȘA MAI DEPARTE/ TERORISMUL N-A DISPĂRUT DIMPOTRIVĂ\\ ESTE POSIBIL CA ARMATA FRANCEZĂ SĂ CÂȘTIGE TOATE BĂTĂLIILE ÎN SIRIA ȘI IRAK EVIDENT ȘI CELE DIN MALI PENTRU CĂ DISPUNE DE FORȚE INCREDIBILE ȘI DE: BANI NELIMITAȚI\\ DA' ASTA NU ÎNSEAMNĂ CĂ VA STÂRPI TERORISMUL\\ PROBLEMA CARE SE PUNE ÎN FRANȚA ÎN MOMENTUL DE FAȚĂ TOT MAI ACUTĂ DIN PĂCATE NU LE APARȚINE POLITICIENILOR/ PENTRU CĂ ACEȘTIA N-AU AVUT PARTE DE O REVOLUȚIE DE TIP COLECTIV LA NOI SIGUR SPUN RÂZÂND AMAR/ ȘI NICI NU POT**



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[10] Banciu's World – November 15th, 2015 (*Our translation)*

[11] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 9'58''

SĂ FIE DESCHIȘI\ DECI ÎN FRANȚA SE VORBEȘTE TOT DESPRE LUCRURI DĂ GENUL ACESTA\ ACEST BOMBARDAMENT ASUPRA SIRIEI ESTE IATĂ O PRIMĂ CONSECINȚĂ\ PROBLEMA ESTE CĂ ISLAMISMUL ÎN FRANȚA RADICALIZAT VINE DIN INTERIOR\ FRANȚA ARE MAI MULȚI ISLAMIȘTI DECÂT ARE SIRIA ÎN MOMENTUL DE FAȚĂ\ MAI MULȚI RADICALI DECÂT GĂSIM ÎN ACEST ȚĂRI UNDE EA COMBATE TEORISMUL\ DECI ESTE CUM MĂ EXPRIMAM ȘI SÂMBĂTĂ SEARA UN FEL DE LEUCEMIE DINTR-ASTA GENERALIZATĂ\ PROPRIUL SÂNGE AȘADAR ESTE CANCERUL\ ȘI DE ACOLO VA FI FOARTE GREU DE COMBĂTUT DACĂ NU SE IAU NIȘTE MĂSURI FĂRĂ PRECENDENT /DAR NU MĂSURI FĂRĂ PRECENDET ÎN GURA UNOR POLITICIENI\ PENTRU CĂ POLITICA ESTE O MINCIUNĂ MONUMENTALĂ\ DA/ ÎN POLITICĂ NU POȚI SĂ SPUI DECÂT CEEA CE NU GÂNDEȘTI\ TOATE MANIFESTAȚIILE ASTEA CU INIMIOARE CU DRAPELUL FRANȚEI CU TURNUL EIFFEL CARE NU ILUMINEAZĂ ÎN ACEASTĂ SEARĂ/ CU MĂSURILE DE SOLIDARITATE CU FOTBALIȘTI DE PESTE TOT DIN LUME PUPÂND DRAPELUL FRANȚEI DUPĂ UN GOL MARCAT NU VA STÂRPI TERORISMUL DIN FRANȚA ȘI ACESTE ATENTATE VOR CONTINUA\ GUVERNUL FRANȚEI\ DA/ DE STÂNGA N-A FĂCUT NIMIC\ LITERALMENTE DUPĂ ACEA Ă MANIFESTARE IEȘITĂ DIN COMUN PRACTIC UNICĂ ÎN LUME CARE Ă: A AVUT LOC DUPĂ ATENTATELE DE LA CHARLIE HEBDO CÂND ELITA ELITA FRANȚEI A FOST MĂCELĂRITĂ DE ISLAMISM\ NU S-A FĂCUT NIMIC\ LUMEA PUPA DRAPELUL FRANȚEI S-A FĂCUT ÎN STÂNGA ȘI-N DREAPTA SE TOT DISCUTA CĂ DOMNULE CĂ O SĂ IAU MĂSURI CĂ NU ȘTIU CE\ NU S-AU LUAT MĂSURI\ DAR VORBIM DESPRE MĂSURILE INTERNE\ DA/ DE ASTA SPUN CĂ DIN PĂCATE CLASA POLITICĂ NU MAI ESTE Ă: ACTUALĂ PRACTIC



NICĂIERI ÎN LUME\ CE TREBUIE FĂCUT PRACTIC TREBUIE INTERVENIT ÎN MASĂ ÎN INTERIORUL POPULAȚIEI FRANCEZE\ SIGUR CĂ ACUM OAMENI CARE NU MAI SUNT LA PUTERE UN TRAIAN BĂSESCU DE-AL LOR ADICĂ NICOLAS

SARKOZI ÎNCEPE ȘI EL SĂ SPUNĂ ASTĂZI LUCRURI PE CARE PÂNĂ ACUM NU LE-A ROSTIT NIMENI ÎN POLITICA FRANCEZĂ\ ȘI-ANUME/ SĂ FIE Ă: ARESTAȚI LA DOMICILIU TOȚI CEI CARE SUNT FIȘAȚI DE SERVICIILE SECRETE\ SĂ FIE ARESTAȚI LA DOMICILIU SAU SĂ POARTE BRĂȚĂRI ELECTRONICE TOȚI RADICALII DIN FRANȚA\ FRANCEZII ÎI CUNOSC P-ĂȘTIA\ ȘTIU DESPRE CINE-I VORBA\ VREAU SĂ VĂ ANUNȚ CĂ ÎN ROMÂNIA SE TRĂIEȘTE ÎNCĂ CU IMPRESIA CĂ ERAU NIȘTE TEORIȘTI PROFESIONIȘTI CEI CARE AU OMORÂT O SUTĂ DOUĂZECI ȘI NOUĂ DE CETĂȚENI ÎN PARIS VINERI SEARA\ CĂ NICIUNUL DINTRE EI NU ERA TERORIST\ ȘI NICI UNUL DINTRE EI NU ERA DE MARE ANVERGURĂ\ ERAU NIȘTE GĂINARI CHIAR ȘI CEL DESPRE CARE CUNOSC MAI MULTE ELEMENTE DECÂT S-AU ANUNȚAT ÎN PRESA DE LA NOI\ CHIAR ȘI CEL ASUPRA CĂRUIA S-A GĂSIT UN PAȘAPORT SIRIAN ERA UN DERBEDEU\ DECI ERAU DERBEDEI/ CEEA CE ESTE FOARTE GRAV ATUNCI CÂND NU MAI FACEM POLITICĂ\ PENTRU POLITICIENI NU ESTE O CHESTIUNE CHIAR ATÂT DE GRAVĂ\ PENTRU CĂ DE-ASTA SERVICIILE SECRETE NU FIȘAU\ FIȘAU PÂNĂ LA UN PUNCT\ DAR NU PUTEAU SĂ URMĂREASCĂ TOT GĂINAȚUL SOCIETĂȚII\ PATRU VIRGULĂ CINCI MILIOANE DE MUSULMANI ÎN FRANȚA\ NU POȚI SĂ-I URMĂREȘTI PE TOȚI\ ASTĂZI ÎMI POVESTEA CINEVA/ PE O STRADĂ DIN CENTRUL PARISULUI/ UN BĂCAN DA CARE SIGUR C-A AUZIT LA RADIO CE-ASCULTA EL/ SIRIA ALGERIA MAROCUL/ NU ȘTIU CE-ASCULTA LA RADIO\ DINTR-O DATĂ A SIMȚIT CUM URCĂ SÂNGELE-N EL\ UN BĂCAN DE 30 DE ANI\ LINIȘTIT CHELIOS MOACA AIA DE ARAB ABSOLUTĂ\ ȘTIȚI CE-A FĂCUT MĂ A URCAT SÂNGELE-N EL PÂNĂ-N CAP A VĂZUT ȘI EL TOATE MIȘCĂRILE ASTEA DE SOLIDARITATE DE NU ȘTIU CE\ A SCOS PUȘCA NU CONTEAZĂ DE UNDE O AVEA\ UITE CĂ DONALD TRUMP SE ÎNȘEALĂ AICI\ EXISTĂ ȘI FRANCEZI ÎNARMAȚI MĂI BĂIATULE/ S-A ÎNTORS A LUAT PUȘCA/ S-A MAI VERIFICAT O DATĂ-N ACTE\ A VĂZUT CĂ-I MUSULMAN\ A IEȘIT PĂ STRADĂ Ș-A TRAS CINCIZECI DE GLOANȚE\ NU ERA PUȘCAȘ DE ELITĂ\ A SPART NIȘTE GEAMURI MAI MULT\ I-A SPERIAT UN

PIC P-Ă ĂIA\ DA O LUASE RAZNA MĂ/ O LUASE RAZNA\ NU SE ȘTIE DACĂ ERA VORBA DE INTERVENȚIA IMAMILOR AICI\ DAR OMUL N-A MAI PUTUT PUR ȘI SIMPLU VEDEȚI UN DERBEDEU DE FAPT\ UN TIP LINIȘTIT TREIZECI DE ANI\ VINDEA APĂ MINERALĂ DE DOUĂ ORI MAI SCUMPĂ DECÂT O LUA DE LA CARREFOUR\ VINDEA SMOCHINE ȘI CURMALE PRESATE ADUSE DIN ZONELE ISLAMISTE DE TREI PATRU ORI MAI SCUMP\ VINDEA LINTE VINDEA MERIȘORI VINDEA RODIE VINDEA TOATE CĂCATURILE PE CARE LE MĂNÂNCĂ EI\ DA/ ÎN BUTICUL LUI VINDEA ȘI ZIARELE FRANCEZE DIN ZIUA RESPECTIVĂ MAI VINDEA ȘI DULCIURI \CĂ MĂNÂNCĂ ȘI EI FOARTE MULTE DULCIURI\ NU VINDEA ALCOOL NU VINDEA ZIARE UNDE ERAU FEMEI DEZBRĂCATE\ ȘI TOATĂ LUMEA-L APRECIA PE STRĂDUȚA LUI\ PENTRU CĂ ȘI VREAU SĂ VĂ SPUN ȘI SIGUR TOȚI CEI CARE AU FOST MĂCAR O ZI ÎN FRANȚA ȘTIU ACEST LUCRU\ TOATE BUTICURILE DA/ TOATE COMERȚURILE ASTEA DE STRADĂ ÎN FRANȚA SUNT ȚINUTE DE ARABI\ TOATE\ EVENTUAL SUNT UNELE DAR\' NU COMENTĂM ACUMA CĂ MI SE PARE DE-O STÂNJENEALĂ PENTRU MINE CARE SUNT UN JURNALIST SERIOS\ NU VREAU ACUMA SĂ VORBESC DESPRE CEI CARE NU SUNT RADICALI\ CEI CARE NU SUNT FUNDAMENTALIȘTI\ DA CEI TOȚI FRANCEZII SUNT VOLTAIRE/ LASAȚI-MĂ CU TÂMPENIILE ASTEA\ NOI VORBIM DESPRE ACTUALITATE\ DA/ ÎN MOMENTUL DE FAȚĂ ASTA-I ACTUALITATEA\ VAI CĂ NU SUNT TOȚI\ DA MĂ NU SUNT TOȚI FRANCEZII VOLTAIRE\ DA/ DAR NU DISCUTĂM DESPRE ASTA\ CĂ NU SUNT TOȚI AȘA\ NICI NENEA ĂSTA NU ERA ASTA VREAU SĂ VĂ SPUN\ NU ERA\ POATE CĂ TOTUȘI SE DUCEA DIN CÂND ÎN CÂND LA MOSCHEE XXX MINISTRUL DE INTERNE AL FRANȚEI SPUNE IARĂȘI PENTRU PRIMA DATĂ ÎN ACEASTĂ SEARĂ/ CĂ SE VOR ÎNCHIDE MOSCHEELE DIN FRANȚA DACĂ SE VA MAI AUZI DE CĂTRE SERVICIILE SECRETE DE EXEMPLU CĂ ACOLO PE LÂNGĂ RUGĂCIUNILE ALEA LAMENTABILE ȘI SLUJBELE ALEA SE MAI ȘI DĂ CÂTE-UN MESAJ DIN ĂSTA DE URĂ DE INSTIGARE DE INFORMARE/ UITE CE S-A MAI ÎNTÂMPLAT LA BĂIEȚII NOȘTRI



SIRIENI PE LA FRAȚII NOȘTRI SIRIENI\ FRANȚA BOMBARDEAZĂ ÎN SIRIA OBIECTIVELE STATULUI ISLAMIC\ DECI NU BOMBARDEAZĂ POPULAȚIA CIVILĂ DIN SIRIA\ XXX A SPUS ASTĂZI O FRAZĂ CARE LE DĂ PESTE CAP TUTUROR PROȘTILOR CARE CREDEAU CĂ UNIUNEA EUROPEANĂ SĂ VA-NMUIA DIN PRIMA\ ȘI PENTRU ĂȘTIA CARE CONSIDERAU CĂ REFUGIAȚII SUNT MAREA PROBLEMĂ \N-AU NICIO LEGĂTURĂ REFUGIAȚII ÎN ACEST ATENTAT\ Ș-A SPUS AȘA/ PĂI TOCMAI REFUGIAȚII FUG DE CEI PE CARE NOI ÎI COMBATEM ÎN SIRIA/ CEEA CE ESTE ABSOLUT ADEVĂRAT\ DECI SĂ NU-MI VENIȚI MIE CU TEORII\ EU CARE CUNOSC TOATĂ SITUAȚIA ASTA DE-A FIR A PĂR\ POT S-O POVESTESC MINUT CU MINUT\ PUTEȚI SĂ LE-O SPUNEȚI ALTORA\ SĂ NU-MI VENIȚI MIE SĂ-MI SPUNEȚI CĂ EMIGRANȚII ĂȘTIA CARE VENEAU RUPȚI ÎN COATE AU PUS LA CALE ATENTATUL DIN FRANȚA\ ÎN PRIMUL RÂND CĂ ERAU ÎNCĂ O DATĂ SPUN DERBEDEI\ CETĂȚENI FRANCEZI\ UNII RESIDENȚI ÎN BELGIA\ ALȚII ÎN FRANȚA\ GUNOAIE ALE SOCIETĂȚII\ AȘA CUM AM SPUS-O ȘI LA CHARLIE HEBDO\ AM DETALIAT ATUNCI CUM TOATĂ LUMEA ȘTIE DE ASTĂZI CĂ AU ÎNCEPUT SĂ SE MAI DEZLEGE LIMBILE\ CEI CARE AJUNG MARGINALII SOCIETĂȚII\ CEI CARE NU SE INTEGREAZĂ CEI PE CARE NU-I DUCE CAPUL ȘI CARE LA UN MOMENT DAT DIN OAMENI BUNI DEVIN OAMENI RĂI\ ĂȘTIA SUNT TERORIȘTII\ DA/ EI SUNT NIȘTE OAMENI RACOLAȚI UȘOR PE BANI PUȚINI DA/ CARE NU DISPUN DE MIJLOACE NU SUNT TRĂGĂTORI DE ELITĂ ATENȚIE/ NU MAI SUNT ĂIA PĂ CARE AL-QAEDA ÎI FORMA LA UN MOMENT DAT\ ĂIA AU FOST DE MULT DESFIINȚAȚI\ ĂȘTIA SUNT NIȘTE OAMENI SIMPLI\ POT SĂ FII TU POT SĂ FIU EU\ DA/ EU DE EXEMPLU ASTĂZI DAC-AȘ FI FOST FRANCEZ SAU DAC-AȘ FI FOST APROPIAT DE MIȘCĂRILE ASTEA DE DOI LEI DE PE FACEBOOK ȘI DE PRIN SOCIETATE AȘ FI SPUS AȘA/ SUNTEM CU TOȚII MUSULMANI/ ASTĂZI CU TOȚII SUNTEM MUSULMANI/ ȘTIȚI DE CE/ PENTRU CĂ ÎN ORICARE DINTRE NOI POATE SĂ EXISTE CRIMINALUL DE MÂINE\ NU SUNTEM

FRANCEZI\ NU NU M-AM DECLARAT NICIODATĂ CHARLIE\ DEȘI CHIAR I-AM IUBIT PĂ OAMENII ĂIA\ ÎI CUNOȘTEAM ÎI CITEAM Ș-AȘA MAI DEPARTE\ NU M-AM DECLARAT CHARLIE PENTRU CĂ NU SUNT IPOCRIT (…)[12]

7.3.1.4. În gura presei (Host: Mircea Badea)[13]

15 Noiembrie 2015 (see details of transcription)[14]





BUN\ ACUMA ȘTIM CU TOȚII CE S-A ÎNTÂMPLAT ÎN FRANȚA\ FOARTE FOARTE PE SCURT (.) ((SUSPINĂ)) PE MINE MĂ DERANJEAZĂ\ FOARTE MULT REFLEXUL (.) NU VREAU SĂ-L CATEGORISESC FOARTE NEGATIV CĂ NU NU: E MOMENTUL ACUM\ DA' MĂ DERANJEAZĂ REFLEXUL DE NEÎNȚELES PENTRU MINE/ REFLEXUL UNIC ACESTA CU S-A ÎNTÂMPAT O TRAGEDIE/ HAIDEȚI SĂ NE RUGĂM/ BUN SIGUR NE RUGĂM/ DA ATÂT/ ASTA PARE A FI SINGURA PREOCUPARE\ ȘI-ACUM APRINDEM LUMÂNĂRI\ OK SIGUR APRINDEM LUMÂNĂRI/ NE RUGĂM/ ȘI-ATÂT/ DA\ N-AU TRECUT DOUĂSPREZECE LUNI DE LA CHARLIE HEBDO\ CE SĂ VEZI/ TOT ÎN PARIS\ NE-AM RUGAT/ (.) NU S-A ÎNTÂMPLA T NIMIC/ ÎN SENS POZITIV\ S-A MAI ÎNTÂMPLAT O DATĂ: LA O SCARĂ: MĂ ROG/ MULT MAI NUMEROASĂ CA SĂ ZIC AȘA\ DECI SIGUR NE RUGĂM/ DA ATÂT/ S-A-NTÂMPLAT O TRAGEDIE/ SĂ-APRINDEM LUMÂNĂRI/ E-N REGULĂ\ ȘI/ Ș-ATÂT\ ȘI AȘTEPTĂM SĂ SE MAI ÎNTÂMPLE O DATĂ\ CA SĂ NE MAI RUGĂM O DATĂ/ MAI APRINDEM NIȘTE LUMÂNĂRI/ ȘI SUNTEM PIOȘI\ DOMNULE NU VĂ SUPĂRAȚI REFLEXUL ĂSTA EMINAMENTE SPIRITUAL/ SAU CUM SĂ-I SPUN IO RELIGIOS/ DOM'LE NE APROPIE MAI



[12] We would like to mention that this show addresses the topic at 33'21'', but we have chosen to only transcribe the excerpt relevant for our argumentation;

[13] In the Press's Mouth *(Our translation)*

[14] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 8'25''

MULT DE TALIBANISM\ ADICĂ SUNTEM UNEORI PARE CĂ SUNTEM MAI RELIGIOȘI DECÂT TALIBANII\ TALIBANII AU CA UNIC CRITERIU ABSO' UNIC CRITERIU AL VIEȚII LOR AL ACTIVITĂȚII LOR AL DECIZIILOR LOR/ PERCEPȚIA LOR DESPRE DIVINITATE\ DECI EI PERCEP TALIBANII CĂ DIVINITATEA AIA ÎN CARE CRED EI A ȘI PERCEPȚIA LOR DESPRE DIVINITATE E UNA CARE SPUNE/ BĂ OMORÂȚI TOT ȘI-ĂLA-I SINGURU LOR \ EȘTI VIU/



DA\ TRE SĂ FII MORT\ ȘI CU ASTA BASTA\ DA' ATÂTA AU ADICĂ E SINGURU LOR CRITERIU\ MĂNÂNC/ DA\ PENTRU CĂ-MI DĂ VOIE DIVINITATEA\ TOT TOT ÎN VIAȚA LOR E LEGAT DE DIVINITATE\ NOI ĂȘTIA CIVILIZAȚII DACĂ SINGURELE NOASTRE ACȚIUNI SUNT CELE: DIVINATORII/ REPET N-AU FOST DOUĂȘPE LUNI DE LA CHARLIE HEBDO\; A: SE PETREC MULTE MANIPULĂRI ÎN ZILELE ASTEA\ HM: ȘTIȚI CĂ LA CHARLIE HEBDO ATACATORII DE LA CHARLIE HEBDO ERAU: NĂSCUȚI CRESCUȚI ÎN FRANȚA\ ȘTITI NU/ DA\ SE PARE: CĂ ATACATORII ĂȘTIA DE ACUM MAI PUȚIN UNUL O SĂ VEDEM PÂNĂ LA CAPĂT\ CĂ INVESTIGAȚIA E ÎN CURS\ MAI PUȚIN UNUL CARE ÎNTR-ADEVĂR ERA REFUGIAT\ GEN/ RESTUL ERAU NĂSCUȚI CRESCUȚI ÎN EUROPA\ DECI ERAU IEUROPENI\ ACUMA SERVICIILE S: ASTEA SSSECRETE PENIBILE\ ȘTIȚI CĂ ABSOLUT PENIBILE\ ȘI ȘTIȚI CE ÎNȚELEGEM/ CE ÎNȚELEG EU DE AICI/ EU ASTA ÎNȚELEG DE AICI\ DECI PRIETENI PĂȚIRĂM CHARLIE HEBDO\ NOI EUROPENII DA NU PĂȚIRĂ NUMAI FRANCEZII PĂȚIRĂM NOI EUROPENII\ SIGUR NOI ROMÂNII MARELE NOSTRU NOROC/ ADICĂ HAI S-O SPUNEM PE AIA DREAPTA/ C-ACUM M-AM SĂTURAT ȘI DE HARNEALA ASTA IPOCRITĂ ȘI MANIPULATORIE\ NOI ROMÂNII AVEM MARE MARE NOROC CĂ NU EXISTĂM\ ÎN PERCEPȚIA: PLANETEI\ ADICĂ: S-A ÎNTÂMPLAT TRAGEDIA DIN CLUBUL COLECTIV\ AȚI VĂZUT CĂ A FĂCUT FACEBOOK UN BUTON CU DRAPELUL ROMÂNIEI PENTRU CUM A FĂCUT CU DRAPELUL FRANȚEI PENTRU CE S-A ÎNTÂMPLAT ÎN LA/ EVID ENT CĂ N-A FĂCUT FACEBOOK UN BUTON CA SĂ PUNĂ STEAGUL ROMÂNIEI CUM S-A PUS ACUM

STEAGUL FRANȚEI\ ASTA PE DE O PARTE E RĂU PE DE O PARTE E



BINE\ DE CE/ NU NE PERCEPE NIMENI CA EXISTÂND/ CÂTĂ VREME N-O SĂ NE PERCEAPĂ NIMENI CA EXISTÂND SUNTEM SIGURI/ ADICĂ N-O SĂ VINĂ NIȘTE CIUCIUGHERI SĂ SE DETONEZE AICI\ DĂ CE/ CĂ NICI NU LE TRECE PRIN CAP\ VEDEȚI DUMNEAVOASTRĂ REFUGIAȚII/ CA SĂ IAU UN ALT EXEMPLU\ DA NU EU NU FAC ASTA\ REFUGIAȚII ESTE EGAL TERORIȘTI\ NU DAR APROPO DE PERCEPȚIE\ VEDEȚI DUMNEVOASTRĂ REFUGIAȚI DISPERAȚI SĂ AJUNGĂ ÎN ROMÂNIA/ EVIDENT NU\ CĂ NU NE PERCEP\ BUN/ SIGUR PUTEM SĂ CREDEM ÎN SERVICIILE SECRETE



DIN ROMÂNIA/ UA: DA SIGUR\ E PF PUTEM SĂ CREDEM ORICE\ EU ZIC CĂ FAPTUL CĂ NU EXISTĂM ÎN PERCEPȚIA PLANETARĂ\ SUNTEM ABSOLUT PERIFERICI ÎN PERCEPȚIE\ NE SALVEAZĂ\ NE ȘI FACE MULTE NASOALE/ DAR DIN ANUMITE PUNCTE DE VEDERE NE SALVEAZĂ\ REVIN\ SE-NTÂMPLĂ-N/ REVIN LA CHARLIE HEBDO\ SE-NTÂMPLĂ-N IANUARIE\ PĂI CUM ȘI LA CÂTEVA LUNI SE-NTÂMPLĂ ASTA/ CINCI ATACURI TERORISTE SINCRONIZATE/ DA\ ADICĂ SIMULTANE/ DA\ CE NE SPUNE NOUĂ ASTA DESPRE SERVICIILE SECRETE /CĂ NU SE OCUPĂ CU ASTA/ CUM EVIDENT DUMNEZEU NU SE OCUPĂ CU ASTA/ NE RUGĂM/ NE RUGĂM SĂ CE/ SĂ NU SE MAI ÎNTÂMPLE/ CE SĂ ZIC/ BAFTĂ CU ASTA\ NU CRED CĂ SE OCUPĂ DIVINITATEA CU TREABA ASTA\ PENTRU CĂ DACĂ S-AR O CUPA CU ASTA AR FACE O TREABĂ FOARTE PROASTĂ\ ADICĂ AR DA XXX ÎNTR-UN FEL INADMISIBI\L DECI ÎN MOD EVIDENT



DIVINITATEA NU SE OCUPĂ CU ASTA\ PARE CĂ NICI SERVICIILE SECRETE NU SE OCUPĂ CU ASTA\ UNUL DINTRE: CIUCIUNGHEZI DINTRE SCELERAȚI CEL PUȚIN UNUL ERA PE LISTA ĂLORA\ ADICĂ D-ĂLA BĂ RADICALIZAT SIGUR/ NU FUSESE ARESTAT SAU CEVA\ DAR TOATĂ LUMEA DE LA SERVICIILE SECRETE ȘTIA CĂ ERA

RADICALIZAT/ PĂI CUM ȘI TU NU-L URMĂREȘTI P- ĂLA NON-STOP/ NU\ DA CU CE TE OCUPI/ ÎN FRANȚA EXISTĂ LEGILE BIG BROTHER\ LE-AU FOLOSIT MULT ESTE/ MULT LE-AU FOLOSIT\ PRIETENI ACESTE LUCRURI PE CARE LE TOT AUZIM DOM LE CA SĂ VĂ PĂSTRĂM SAFE SIGURI\ TREBUIE SĂ: CEDAȚI DIN LIBERTĂȚILE ȘI DREPTURILE VOASTRE\ N-ARE NICIO LEGĂTURĂ CU NIMIC/ IATĂ/ SERVICIILE SECRETE VOR SĂ CONDUCĂ\ CEEA CE ȘI FAC/ EI SUNT ELE SUNT O META PUTERE DEASUPRA PUTERII ALEASĂ\ ELE NU SUNT O PUTERE ALEASĂ\ ADICĂ NU SE DUCE NIMENI SĂ BAGE VOTUL\ ÎN URNĂ \SE DUCE SĂ BAGE VOTUL ÎN URNĂ PENTRU POLITICIENI\ DECI EXISTĂ ACEASTĂ META PUTERE DEASUPRA POLITICIENILOR VREAU SĂ PUN TEHNOCRAȚI DEASUPRA CARE AU SPUS/ BĂ INDIFERENT CE VOTEAZĂ ĂȘTIA NOI CONDUCEM\ CUM CONDUCEM/ PĂI CU ACESTE MIJLOACE PE CARE LE AVEM\ ASTA CU AVEM NEVOIE DĂ DREPTURILE SĂ CEDAȚI DÂN DREPTURILE ȘI LIBERTĂȚILE VOASTRE CA SĂ VĂ APĂRĂM DE CIUCIUNGHEZI/ ÎN MOD EVIDENT ESTE O IDEE FA:LSĂ\ FALSĂ\ Ă: PENTRU MINE CETĂȚEAN AL LUMII ESTE A:BSOLUT INADMISIBIL CĂ NIȘTE CRETINI Ă: REDUȘI MINTAL MĂ REFER ACUM LA ISIS\ N-AU DISPĂRUT ÎN SECUNDA DOI\ DECI AVEM CIVILIZAȚIE/ AVEM SATELIȚI /AVEM AVIOANE AVEM TEHNOLOGIE/ AVEM INTERCEPTĂRI/ AVE:M/ NU CUM ERA PE DUDAEV ĂLA NU/ DĂDUSERĂ CUM VORBEA ĂLA LA TELEFON I-AU TRIMIS RACHETA EXACT PĂ UNDA TELEFONULUI/ PUF I-A INTRAT ÎN GURĂ\ UNDE ȚINEA TELEFONUL\ NU ERA AȘA/ DECI AVEM AVEM AVEM NATO AVEM TRATATE AVEM FORȚE AVEM SOLDAȚI AVEM TRUPE AVEM XXX PAPAPAPA\ ȘI CUM/ VIN NIȘTE TREI CRETINEI SCELERAȚI ȘI PRACTIC FAC CE VOR PĂ PLANETĂ/ DA\ VI SĂ PARE ADMISIBIL AȘA CEVA/ REFLEXUL LUMII CIVILIZATE ESTE SĂ NE RUGĂM\ ȘI ĂIA SE ROAGĂ\ SE ROAGĂ\ ĂIA\ SE ROAGĂ LA DUMNEZEUL LOR SCELERAT\ ĂIA DE LA ISIS\ DAR PAR ȘI DE ACȚIUNE ÎN ACELAȘI TIMP\ NOI ÎN LUMEA CIVILIZATĂ ÎN AFARĂ DE SĂ NE RUGĂM ȘI SĂ APRINDEM



LUMÂNĂRELE ALTCEVA PUTEM/ PÂNĂ ACUM NU\ NU PUTEM NIMIC\ NU MAI AVEM TIMP\ GATA\ Ă: NU MAI AVEM TIMP\ XXX ZIARE/ S-A ÎNȚELES CĂ SUSȚIN GUVERNUL TEHNOCRAT DA/ VĂ MULȚUMSC MULT\ LA REVEDERE

7.3.2. General Features

This sub-chapter aims to provide a few general ideas about the Romanian shows. As mentioned already in the previous pages, these case studies can also be read and studied individually, and hence a short introduction would seem appropriate.

Although we shall largely offer peculiarities related to each of the shows in the following lines, it is worth mentioning that all these four shows (*Romania from A to Z, Starea Nației, În gura presei* and *Lumea lui Banciu*) represent instances of *infotainment* in Romania. They carefully combine *informative news* with *entertainment* (definitions provided in Chapter 2 and 3), mixing *seriousness* and *non-seriousness*. In terms of the assumed identity of the shows, some of them specifically subscribe to the *pamphlet* genre, while others only describe the show's purpose and style. Their main common element is the presence of *daily news,* which is commented by every presenter in their own style. They distinguish themselves by a great deal of subjectivity and spontaneity in narrating the news, as well as by a large amount of *irony* and sometimes even *injurious vocabulary.*

In a nutshell, Romanian *infotainment*, as represented by these shows, illustrates an interesting form of this genre, by *informing* its public about the daily matters in an *entertaining* way.

7.3.3. Serious Discourse Particularities

As we might expect, the topic of the *terrorist attacks in Paris* would impose a certain degree of *seriousness.* Even if this chapter will prove that entertainment is dominant, there are a few punctual aspects that we would like to emphasize. Firstly, before moving to the texts, we would like to mention the fact that this sub-chapter does not intend to be exhaustive in

terms of analysis, and that we would rather want to illustrate a few common or distinctive elements of the shows in matters of *serious discourse*. We might not observe the same order of analysis as we did in the previous chapter. The reason behind it is that we have grouped the shows in a way that would help us carry the reader along our line of reasoning.

Therefore, the first show to be discussed is the one whose *seriousness* is the most prevalent**: *România de la A la Z,*** with its host Sabin Gherman. Here, we first encounter a new genre which is very common within this show: *the interview.* The higher degree of serious discourse in the show comes from the fact that Gherman has invited Emil Culda, "an economist and analyst of everything that is called society", as Gherman describes his guest's activity. Hence, their dialogue deters the presenter from divagating. Below, we can see a brief excerpt of their conversation:

> (1) (…) *dacă urmărim puțin istoria recentă constatăm că după atentatul din 11 septembrie cel puțin în statele unite și parțial și-n europa occidentală și-n alte părți ale lumii s-au înăsprit: niște controale legate de accesu' peste granițele acestor state de eu știu probabil alte informații privitoare la cei care ă: intrau în teritoriul lor\ pe scurt aceste forme clasice oarecum de securitate s-au perfecționat* (…) s-au *înăsprit* (…) *însă cumva a prins nepregătită europa și cu opinii destul de divergente și foarte schimbătoare așa-n timp ce facem cum procedăm\ este sigur una din modalitățile prin care probabil poți filtra poți preveni niște lucruri*[15]
>
> (2) SG: *asta a șocat pe toată lumea pentru că n-a mai fost vorba de un grup anume un grup țintă*[16]

Moving forward, the next show to be discussed is ***Starea Nației.*** Although the respective episode is plentiful in terms of subjective comments, the show brings to light brief excerpts that also prove the seriousness of the

[15] if we briefly follow our recent history we see that security checks have been tightened up that after the 9/11 attack at least in the usa and partially also in west europe: some inspections in connection with the access across the borders of these states I don't know probably other information concerning the ones who got into their territory \ in brief this classical forms of security improved (...) and got rough but somehow it got europe unprepared and having very divergent opinions so in the meantime what do we do how do we proceed it is sure one of the ways by which you can filter you can prevent some things *(Our translation)*

[16] This is what shocked everyone because it was not about a specific group a target group anymore *(Our translation)*

text. First, Dragoș Pătraru makes a summary of the event using a very objective tone, as shown below:

(3) *joi un dublu atentat sinucigaș a provocat patruzeci și unu de morți și două sute de răniți la Beirut\ iar vineri seara mai mulți demenți au omorât la paris o sută douăzeci și nouă de oameni și au rănit alți trei sute cincizeci\ tot vineri la bagdad au murit optsprezece oameni și au fost peste patruzeci de răniți într-un atentat organizat în timpul înmormântării unui militar UCIS în lupta cu statul islamic\ sâmbătă în turcia mai mulți polițiști de frontieră au fost răniți într-un alt atentat sinucigaș*[17]

(4) *fundamentaliștii aparținând statului islamic au revendicat atentatul de la paris -- așa cum l-au revendicat și pe cel din beirut\ și cum sunt vinovați și de cel din bagdad\ ba și de cel din turcia*[18]

It is essential to also discuss the presence of *reported speech* as one of the pregnant elements of *seriousness.* Pătraru quotes both France's president and Traian Băsescu, with respect to the topic discussed:

(5) ((00:12:00 discurs ținut de președintele franței, tradus pe fundal și reprodus în transcrierea noastră)) *dragi compatrioți (.) atacurile de la paris (.) și saint denis sunt un act de război\))*[19]

(6) ((00:06:00 discurs raportat din presă al unei declarații a lui Traian Băsescu): *dacă vrem o soluție realistă închiderea frontierelor ue și expulzarea migranților este soluția corectă*[20]

(7) *TB: noi avem de făcut câteva lucruri\ în primul rând să NU acceptăm varianta cotelor* (.) *este greșită n-are nimic comun cu interesele țării și cu: ă: viziunea popoarelor cărora le trimiți ă: cu cultura cu viziunea cu acceptabilitatea*

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[17] on tuesday a double suicide attack resulted in fourty one casualties and two hundred wounded at beirut and on Friday night a bunch of madmen killed a hundred and twenty two people in paris and wounded other three hundred and fifty people \ also friday in baghdad eighteen people died and there were over fourty people in baghdad in an attack organized during the funeral of a military killed in the fight with the islamic state \ Saturday in turkey more frontier officers were wounded during another suicide attack *(Our translation)*

[18] the fundamentalists of the Islamic state have claimed the paris attack – just as they claimed the one in beirut \ and just like they are guilty of the one in baghdad \ even for the one in turkey \ *(Our translation)*

[19] ((00:12:00 the speech held by the president of France, translated on the background and reproduced in our transcription)) dear compatriots (.) the paris attacks (.) and saint denis are an act of war\ *(Our translation)*

[20] ((00:06:00 reported speech from the press of a declaration by Traian Băsescu): if we want a real solution the closing of ue border and the expulsion of immigrants is the correct solution *(Our translation)*

popoarelor cărora le trimiți tu administrativ câteva mii de musulmani\ românia NU trebuie să primească ă: sînt ă: trebuie să refuze varianta cotelor[21]

Following our line of reasoning, ***Lumea lui Banciu*** is the third one in line. Here, the only instance where *seriousness* is present in Banciu's speech is at the beginning of this show's episode, where he greets his audience gives them an insight into the latest news regarding the terrorist attacks. Afterwards, as we shall see in the following chapter, there will follow a large amount of subjective comments. Below, we can see the excerpt under discussion:

(8) *bine v-am găsit dragi prieteni/* **ÎNVÂRTIM ȘI NOI CE PUTEM MAI REPEDE ÎN MOMENTELE DE FAȚĂ** *ă: facem și anunțu' că la această oră armata franceză prezentă în Irak bombardează MASIV orașul XXX în Siria unde s-ar afla unul dintre fiefurile ă: importante și tradiționale ale statului islamic/ bombardamentul a început cu vreo jumătate de oră în urmă/ și va dura atât cât va fi necesar/ francezii sunt așadar pe picior de război/ au și declarat de altfel această stare/ ă:*[22]

În gura presei is the last on our list, as there is no trace of a *serious discourse* within the paragraph transcribed. However, even if we have no textual proof to point to, the *nature of the topic* (terrorist attacks) represents a hint of *seriousness* in itself.

One the other hand, as the next sub-chapter will emphasize, spontaneity prevails in Mircea Badea's show, there is no bottom line, no clear argumentation and his ideas are diffuse and cohesionless. What his discourse illustrates is a disdain towards the secret services which did not discover the terrorists in due time, as well as towards the religious gestures pertaining to people who believe these issues can be solved by means of prayers. Badea also blames the political world for these problems. And what

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[21] TB: we have a couple of things to do \ firstly not to accept the quotum choice (.) it is wrong it has nothing to do with the nation's interests and with a: the vision of people whom you send a: with the culture with the vision with accepting people whom you administratively send thousands of muslims \ *romania mustn't accept the quotom choice (Our translation)*

[22] Welcome dear friends / we do what we can to speed things up in these moments \ a: we also make the announcement that at this hour the french army present in irak is massively bombarding the city XXX in syria where one of the important fiefs of the islamic state might be / the bombing has started half an hour ago / and it will last as long as it is necessary / the french are therefore at war / they have also declared this state / a: *(Our translation)*

is truly interesting, though, is that *Lumea lui Banciu* also emphasizes these aspects, combatting Badea's viewpoints and discussing the role of politics and secret services within society. Nonetheless, the following part of our study will offer plenty of details with respect to the presence of *subjectivity* and *entertainment* within all the shows.

7.3.4. Non-Serious Discourse Particularities

Besides the worldwide recognition of this *news,* one of our intentions when choosing to deal with the topic of terrorist attacks was also to observe the manner in which it can be presented in an *entertaining* way. Within the Romanian shows, *entertainment* takes interesting forms. As we shall shortly see below, the four shows under discussion choose to excel in personal opinions.

To begin with, the poorest in matters of *entertaining* strategies remains ***România de la A la Z***, hosted by Sabin Gherman. Although the show unfolds in a professional way, maintaining the standards of a dialogue and largely following in large the principles of argumentation, it also reveals a certain nuance of familiarity between the two participants of the dialogue, a friendliness towards the topic and the audience that is very common to Sabin Gherman (as a matter of fact, the presenter is also renowned for his regional and transparent language).

Here we have a few examples of *subjective comments* or *remarks,* the only traces of the lack of *seriousness.* We have highlighted the main markers of subjectivity:

> (9) SG**:** **M-AM UITAT** LA TELEVIZOR\ **EU CRED** CĂ ÎN ULTIMELE ZILE **NU M-AM CULCAT** MAI DEVREME DE ORA 3\ NOAPTEA\ DE DIMINEAȚA\ NU-ȚI VINE SĂ CREZI CĂ SE-NTÂMPLĂ ATÂT DE REPEDE LUCRURI CARE ALTĂ DATĂ RĂMÂN ÎN MANUALE DE ISTORIE\[23]

[23] SB: I WATCHED TELEVISION\ I BELIEVE THAT I HAVEN'T GONE TO SLEEP EARLIER THAN 3 O'CLOCK IN THE MORNING IN THE PAST FEW DAYS \YOU CAN' BELIEVE THAT THINGS ARE HAPPENING SO QUICKLY THINGS THAT AT OTHER TIMES REMAIN IN THE HISTORY BOOKS *(Our translation)*

(10) / **MI-E GREU SĂ APRECIEZ** ACUM\ E POSIBIL S-APARĂ NIȘTE SCHIMBĂRI[24]

(11) **ȘTIU IO** SAU NICI **NU ȘTIU** CUM **SĂ** LE **NUMESC**[25]

(12) ADICĂ NICI **NU PUTEM** Ă: **SĂ CONFUNDĂM** DOAMNE FEREȘTE TOT VALUL ACESTA DE OAMENI CU POTENȚIALI DOAMNE FEREȘTE **ZIC** IARĂȘI TERORIȘTI\[26]

(13) ÎNSĂ LA ACEASTĂ FORMĂ DE NICI MĂCAR N**-O POT NUMI** LUPTĂ NICI RĂZBOI **NICI NU ȘTIU CUM S-O NUMESC** TERORISMUL\ GHERILĂ E UN FEL DE GHERILĂ DA' ALTFEL **NU ȘTIU** CUM **SĂ ZIC** ADICĂ GHERILA ÎMPOTRIVA AUTORITĂȚILOR Ș-AȘA MAI **ÎNȚELEG** ÎMPOTRIVA POLIȚIEI OFICIALE APAR POLIȚII PARALELE ȘI MILIȚII DE **NU ȘTIU** CARE\ DAR AȘA ÎMPOTRIVA NEVINOVAȚILOR ÎI CEVA: DE NE-NȚELES PENTRU **MINE**\[27]

(14) **MĂ DUC** LA ĂLA PENTRU CĂ ÎNAINTE ERAU BUN EVREI **MĂ DUC** LA ĂLA PENTRU CĂ ARE NU ȘTIU CE\ COMPANIE DE ARMAMENT CARE LIVREAZĂ ARME PENTRU ĂIA CARE LUPTĂ ÎNPOTRIVA ISIS\ ACUM A FOST LA-NTÂMPLARE\[28]

Starea Nației presented by Dragoș Pătraru stands out by a broad range of *entertaining* means, and derails when it comes to presenting the news in an objective manner. Thus, in matters of *subjectivity* we can rely on the following instances:

- First person markers (singular forms): ″eu″, ″știu″, ″voi explica″[29]

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[24] IT IS HARD FOR ME TO ANCITIPATE NOW \ IT IS POSSIBLE THAT CHANGES MAY APPEAR *(Our translation)*

[25] HOW DO I KNOW OR I DON'T EVEN KNOW HOW CO CALL THEM *(Our translation)*

[26] THAT IS WE CANNOT EVEN A: CONFUSE GOD FORBID ALL THIS WAVE OF PEOPLE WITH POTENTAL GOD FORBID TERRORISTS \ *(Our translation)*

[27] BUT TO THIS FORM OF I CANNOT EVEN CALL FIGHT OR WAR I DON'T EVEN KNOW HOW TO CALL IT TERRORISM \ GUERILLA IT'S A SORT OF GUERILLA YES OTHERWISE I DON'T KNOW HOW TO CALL IT THAT IS GUERILLA AGAINST AUTHORITIES AND AS I UNDERSTAND AGAINST THE OFFICIAL POLICE BECAUASE I DON'T KNOW WHAT ALTERNATIVE POLICE AND MILITARY INSTITUTIONS APPEAR \ BUT JUST LIKE THAT AGAIN INNOCENT PEOPLE IT'S SOMETHING THAT I CANNOT POSSIBLY UNDERSTAND *(Our translation)*

[28] I GO TO THAT ONE BECAUSE BEFORE THEY WERE JEWS \ I GO TO THAT ONE BECAUSE HE HAS I DON'T KNOW WHAT \ ARMY COMPANY THAT DELIVERS WEAPONS FOR THOSE WHO FIGHT AGAINS ISIS \ NOW IT WAS RANDOM *(Our translation)*

[29] "I", "I know", "I will explain" *(Our translation)*

- First person markers (plural forms): ″s-o spunem″, ″nu putem″, ″să nu discutăm″, ″ne-a afectat″, ″suntem″, ″să ne îndreptăm″, ″noi″, cunoaștem″, ″vrem″, etc.[30]
- Evaluative expressions: ″o glumă destul de proastă″, ″e tragic″, niște barbari″[31] Subjective comments:

> (15) DESIGUR/ EVENIMENTUL CARE NE-A AFECTAT CEL MAI MULT PE NOI ROMÂNII A FOST CEL DE LA PARIS\ PENTRU CĂ PARISUL ESTE ÎN EUROPA PENTRU CĂ SUNTEM O ȚARĂ EUROPEANĂ ȘI: NU ÎN CELE DIN URMĂ FRANCOFONĂ IAR LA PARIS ÎN SERIA DE ATENTATE DE VINERI AU MURIT ȘI DOI ROMÂNI\[32]

Subjectivity shows here that the presenter desires to approach his audience. There are many subjective markers (first person, plural forms) that are intended to synchronize the opinions of the show's host and the public's with respect to the events. In what concerns the evaluative expressions, their purpose is also to form opinions among the spectators, but also to amuse them, and to create a conjunction with the audience.

Irony is also a key-element in creating *entertainment* that Dragoș Pătraru uses frequently. Below, we can see two of the excerpts that drew our attention, the first one is addressed to the president of France who understood some of the French issues too late, and the second one ironically talks about the people's mentality associating Middle East refugees with potential terrorists:

> (16) DAR ABIA DUPĂ ATENTATELE DE LA PARIS A ÎNȚELES ASTA ȘI PREȘEDINTELE FRANȚEI\[33]

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[30] "let's say this", "we cannot", "we cannot discuss", "it affected us", "we are", "we are heading", "us", "we know", "we want", etc. *(Our translation)*

[31] "a pretty bad joke", "it is tragic", "some barbarians" *(Our translation)*

[32] OF COURSE THE EVENT WHICH AFFECTED US THE ROMANIANS THE MOST WAS THE ONE IN PARIS \ BECUASE PARIS IS IN EUROPE BECUASE WE ARE A EUROPEAN FRANCOPHONE COUNTRY AND BECAUSE TWO ROMANIANS HAVE ALSO DIED IN THE PARIS ATTACKS *(Our translation)*

[33] BUT ONLY AFTER THE PARIS ATTACKS DID THE PRESIDENT OF FRANCE ALSO UNDERSTAND THIS *(Our translation)*

(17) NICI NU SE OPRISERĂ ÎMPUȘCĂTURILE LA PARIS NICI NU SE DETONASE ULTIMUL ATENTATOR CĂ VUIA/ DEJA LUMEA ARĂTÂND CU DEGETUL SPRE REFUGIAȚII DIN ORIENT\[34]

An impressive and at the same time remarkable element of *entertainment* within this episode is the presenter's attempt to *anticipate the audience's thoughts.* The paragraph quoted here is the first thing stated by Pătraru during this episode, as it aims to attract his audience from the very beginning of the show. He appeals to a joke with respect to the underwear of the young man proposed for the role of health minister in the Dacian Cioloș government. He, then, continues with blaming and ironizing the technocrats who were incapable of offering competent ministers (he also offers the example of the ministry of justice). By starting with an ironical tone with respect to the political world in Romania, the presenter is winning over his audience. What is more, this discourse strategy is very common among the American TV hosts as well, as it represents a very refined and delicate technique to win viewers on your side. Below, we can see the paragraph exemplified:

(18) ȘTIU CU TOȚII AȘTEPTAȚI GLUMELE DESPRE CHILOȚII TÂNĂRULUI REMANIAT DE LA SĂNĂTATE ÎNAINTE DE A FI NUMIT\ ȘI GLUMELE DESPRE PROGRAMUL DE GUVERNARE CARE ESTE TREBUIE S-O SPUNEM ȘI VOI EXPLICA ȘI DE CE-N EMISIUNE/ DOAR O GLUMĂ\ O GLUMĂ DESTUL DE PROASTĂ\ AȘA CUM ESTE ȘI NOMINALIZAREA LA JUSTIȚIE A UNEI PERSOANE FĂRĂ STUDII JURIDICE\ CAM PÂNĂ AICI MERGE TEHNOCRAȚIA NU/ BREASLA ASTA ATÂT DE NUMEROASĂ N-A PUTUT SĂ DEA NICIUN OM BUN PENTRU MINISTERUL JUSTIȚIEI\ CICĂ CIOLOȘ AR FI SUNAT LA DREPT SĂ CEARĂ UN OM DAR I S-A SPUS CĂ PENTRU UN TEHNOCRAT LA JUSTIȚIE TREBUIE SĂ ÎNCERCE MAI BINE LA POLITEHNICĂ\ E ÎNAINTE DE A NE DISTRA PE SEAMA NOULUI GUVERN ÎNAINTE DE A-L FACE DE RÂS NU PUTEM SĂ NU DISCUTĂM DESPRE SFÂRȘITUL DE SĂPTĂMÂNĂ ÎNSÂNGERAT \ DESPRE UN NOU SFÂRȘIT DE SĂPTĂMÂNĂ ÎNSÂNGERAT[35]

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[34] THE PARIS SHOOTINGS HAD NOT EVEN ENDED TO THE END THE LAST ATTACKER HAD NOT EVEN DETONATED HIMSELF THAT THE WORLD WAS ALREADY HOOTING AND POINTING FINGERS AT THE ORIENT REFUGEES \

[35] YES WE AL KNOW YOU ARE WAITING FOR THE JOKES ON THE UNDERWEAR OF THE YOUNG RESHUFFLED MINISTER OF HEALTH BEFORE HE WAS WAS EVEN

Lumea lui Banciu is similar to ***Starea Nației*** as the *subjectivity* prevails over the rest of the *entertainment* means. As a general background with respect to this episode, it is important to mention that Banciu's speech proves a great deal of spontaneity, showing digressions and being very hard to follow. A few relevant instances of *subjectivity* prevailing in the text are the following:

- First person markers (singular forms): "vreau", "să spun", "să reamintesc", "mă exprimam", "să anunț", etc.[36].
- First person markers (plural forms): "învârtim", "noi", "facem", "o să fim", "a noi", "vorbim", "comentăm", "nu discutăm", "combatem", etc.[37].
- Evaluative expressions: "o chestiune chiar atât de gravă", "tâmpeniile astea", "mișcările astea de doi lei de pe Facebook"[38].
- Subjective comments:

(19) VREAU SĂ VĂ SPUN/ O SĂ FIM CÂT SE POATE DE CONCIȘI ASTĂZI\ PENTRU CĂ ORICUM S-AU TRAS TOATE CONCLUZIILE ȘI TOATE GLOANȚELE ÎN CEEA CE PRIVEȘTE ACEST ATENTAT\ MĂCAR PENTRU MOMENT\ VREAU SĂ VĂ REAMINTESC CĂ ȘI AMERICANII AU COMBĂTUT AL-QAEDA CU RESURSE IMPORTANTE ȘI PÂNĂ LA URMĂ AU JUGULAT-O\[39]

NAMED \AND THE JOKES ABOUT THE GOVERNMENT PROGRAMME WHICH IS WE HAVE TO SAY IT \ A PRETTY BAD JOKE \ JUST LIKE IT IS NOMINATING FOR JUSTICE A PERSON WITHOUT ANY JUDICIAL STUDIES\ THIS IS THE FARTHEST THAT TECHNOCRACY CAN GO RIGHT / A BUNCH OF PEOPLE THAT COULD NOT GIVE A GOOD PERSON FOR THE MINISTERY OF JUSTICE \ SUPPOSEDLY CIOLOȘ WOULD HAVE CALLED THE LAW SCHOOL TO ASK FOR A PERSON BUT HE HAS BEEN TOLD THAT FOR A TECHNOCRAT WE SHOULD BETTER TRY THE POLITECHNICAL UNIVERSITY \ WELL BEFORE MAKING FUN OF THE NEW GOVERNMENT BEFORE MAKING A FOOL OF IT \ WE CANNOT BUT DISCUSS ABOUT THE BLOODY END OF THE WEEK \ ABOUT ANOTHER BLOODY END OF THE WEEK *(Our translation)*

[36] "I want", "to say"; "to remind", "I was expressing myself", "to announce", etc. *(Our translation)*

[37] "we move", "we"; "do"; "we will be", "at us", "we talk", "we comment", "we do not discuss", "we combat" *(Our translation)*

[38] "a so serious matter", "these bullshits"; "these cheap movements on facebook" *(Our translation)*

[39] I WANT TO TELL YOU/ WE WILL BE AS CONCISE AS POSSIBBLE TODAY \ BECUASE ANYWAY ALL CONCLUSIONS HAVE BEEN DRAWN ALREADY AND ALL THE BULLETS WITH RESPECT TO THIS ATTACK \ NOT EVEN FOR A MOMENT\I WANT

- Strong and injurious vocabulary: "găinari", "derbedei", "găinațul societății", "moaca aia de arab absolută", "proștilor"[40].
- Rasist comments: "rugăciuni lamentabile", "moaca aia de arab absolută", "căcaturile pe care le mănâncă ei (musulmanii)[41]".

As we have mentioned earlier, *digressions* also represent a very important step in achieving this familiarity with the public that in the end leads to *entertainment.* In proving his points, Banciu uses *digressions* for arguments. Below, we can see a very good example, the story of an Arab grocer on the streets of Paris who although did this for a living for years without showing behavioural problems, one day he started to randomly shoot on the streets. He uses this drama so that he can prove that fact that secret services cannot, indeed, chase every potential suspect:

> (20) ASTĂZI ÎMI POVESTEA CINEVA/ PE O STRADĂ DIN CENTRUL PARISULUI/ UN BĂCAN DA CARE SIGUR C-A AUZIT LA RADIO CE-ASCULTA EL/ SIRIA ALGERIA MAROCUL/ NU ȘTIU CE-ASCULTA LA RADIO\ DINTR-O DATĂ A SIMȚIT CUM URCĂ SÂNGELE-N EL\ UN BĂCAN DE 30 DE ANI\ LINIȘTIT CHELIOS MOACA AIA DE ARAB ABSOLUTĂ\ ȘTIȚI CE-A FĂCUT / MĂ A URCAT SÂNGELE-N EL PÂNĂ-N CAP A VĂZUT ȘI EL TOATE MIȘCĂRILE ASTEA DE SOLIDARITATE DE NU ȘTIU CE\ A SCOS PUȘCA NU CONTEAZĂ DE UNDE O AVEA\ UITE CĂ DONALD TRUMP SE ÎNȘEALĂ AICI\ EXISTĂ ȘI FRANCEZI ÎNARMAȚI MĂI BĂIATULE/ S-A ÎNTORS A LUAT PUȘCA/ S-A MAI VERIFICAT O DATĂ-N ACTE\ A VĂZUT CĂ-I MUSULMAN\ A IEȘIT PĂ STRADĂ Ș-A TRAS CINCIZECI DE GLOANȚE\ NU ERA PUȘCAȘ DE ELITĂ\ A SPART NIȘTE GEAMURI MAI MULT\ I-A SPERIAT UN PIC P-Ă ĂIA\ DA O LUASE RAZNA MĂ/ O LUASE RAZNA\ NU SE ȘTIE DACĂ ERA VORBA DE INTERVENȚIA IMAMILOR AICI\ DAR OMUL N-A MAI PUTUT PUR ȘI SIMPLU VEDEȚI UN DERBEDEU DE FAPT[42]

TO REMIND YOU THAT EVEN THE AMERICAND COMBATTED AL-QAEDA WITH IMPORTANT RESOURCES AND IN THE END THEY JUGULATED IT *(Our translation)*

[40] "steak thiefs", "hooligans", "the poop of society", "that arab absolute gink", "stupid people" *(Our translation)*

[41] "pitiful prayers", "that arab absolute gink", "the shits that the muslims eat" *(Our translation)*

[42] I HAD SOMEONE TELLING ME TODAY / ON A CENTRAL STREET IN PARIS / A GROCER WHO OF COURSE HEARD AT THE RADIO WHAT HE HAD BEEN LISTENING TO / SYRIA ALGERIA MOROCCO / I DON'T KNOW WHAT HE WAS LISTENING TO ON THE RADIO BUT SUDDENLY HE FELT HIS BLOOD RISED TO HIS

As argued in the previous sub-chapter, his show seems to represent an answer to Mircea Badea's episode talking about the *terrorist attacks*. Banciu touches the same sensitive topics: the role of politics and secret services within this tragedy. We are aware that these shows are searching for possible causes of the attacks, and the opinions might overlap. However, we believe that the way in which Banciu chooses to formulate his ideas creates a "false dialogue with Mircea Badea, who blames the secret services for the tragedy saying:

> (21) NU FUSESE ARESTAT SAU CEVA \ DAR TOATĂ LUMEA DE LA SERVICIILE SECRETE ȘTIA CĂ ERA RADICALIZAT/ PĂI CUM ȘI TU NU-L URMĂREȘTI P- ĂLA NON-STOP/[43]

Banciu, on the other hand, argues that it is indeed impossible for the secret services to follow every potential terrorist, stating:

> (22) PENTRU CĂ DE-ASTA SERVICIILE SECRETE NU FIȘAU\ FIȘAU PÂNĂ LA UN PUNCT\ DAR NU PUTEAU SĂ URMĂREASCĂ TOT GĂINAȚUL SOCIETĂȚII\ PATRU VIRGULĂ CINCI MILIOANE DE MUSULMANI ÎN FRANȚA\ NU POȚI SĂ-I URMĂREȘTI PE TOȚI\[44]

În gura presei, the last on our list of the Romanian shows, represents the peak of subjectivity comparing to all eight shows discussed within our

---

HEAD \ A GROCER ABOUT THIRTY YEARS OLD \ QUIET \ BALD-HEADED THAT ARAB ABSOLUTE GINK \ DO YOU KNOW WHAT HE DID / HE FELT HIS BLOOD RISED TO HIS HEAD HE SAW ALL THESE SOLIDARITY MOVEMENTS OF I DON'T KNOW WHERE \ HE TOOK HIS GUN IT DOESN'T MATTER FROM WHERE HE HAD IT \ DONALD TRUMP IS WRONG HERE \ THERE ARE ALSO FRENCH WITH GUNS / HE TURNED AROUND GOT HIS WEAPON HE CHECKED ONCE AGAIN IN HIS DOCUMENTS \ HE SAW HE'S A MUSLIM HE WENT ON THE STREETS AND SHOT FIFTY BULLETS \ HE WASN'T A TOP SHOOTER \ HE ONLY BROKE SOME WINDOWS \ HE JUST SCARED THEM / BUT HE HAD GONE CRAZY / HE HAD GONE CRAZY / WE DON'T KNOW IF THIS WAS ALL ABOUT THE ENEMY'S INTERVENTION \ BUT THE MAN SIMPLY COULDN'T HANDLE IT ANYMORE YOU SEE / A HOOLIGAN IN THE END *(Our translation)*

[43] HE HADN'T BEEN ARRESTED OR ANYTHING \ BUT EVERYONE AT THE SECRET SERVICES KNEW HE WAS RADICALIZED / WELL AND YOU DON'T FOLLOW THE GUY NON-STOP / *(Our translation)*

[44] BECAUSE THIS IS WHY SECRET SERVICED DID NOT FILE \ THEY FILED UP TO ONE POINT \ BUT THEY COULDN'T FOLLOW ALL OF THE SOCIETY POOP \ FOUR POINT FIVE MILIONS MUSLIMS IN FRANCE \ YOU CANNOT FOLLOW ALL OF THEM \ *(Our translation)*

research paper. Mircea Badea is known for the use of his personal life details and anecdotes in order to attract and entertain his public. A large amount of his shows is solely based on his personal opinions and, what is more, his feelings with respect to some of the national or international public interest events. Hence, we have identified the following marks of *subjectivity*, already common, as we have also seen them in the previous analyses. We would like to emphasize the fact that we have only provided below a few examples for argumentation. Nonetheless, there are plenty of subjective markers across this episode:

- first person markers (singular forms): "pe mine", "mă deranjează", "nu vreau", "să categorisesc", "să spun io", "înțeleg", "m-am săturat", etc.[45];
- first person markers (plural forms): "știm", "ne rugăm", "aprindem", "suntem", "așteptăm", "înțelegem", etc.[46];
- evaluative expressions: "în sens pozitiv", "penibile", "o idee falsă", "harneală ipocrită[47]";
- subjective comments:

  (23) BUN\ ACUMA ȘTIM CU TOȚII CE S-A ÎNTÂMPLAT ÎN FRANȚA\ FOARTE FOARTE PE SCURT (.) ((SUSPINĂ)) PE MINE MĂ DERANJEAZĂ\ FOARTE MULT REFLEXUL (.) NU VREAU SĂ-L CATEGORISESC FOARTE NEGATIV CĂ NU NU: E MOMENTUL ACUM\ DA' MĂ DERANJEAZĂ REFLEXUL DE NEÎNȚELES PENTRU MINE/

- strong and injurious vocabulary: "ciucinghezi[48]", "scelerați", "cretini", "reduși mintal[49]".

A simple observation of how Mircea Badea's discourse abounds in subjectivity is given by how the presenter manages to reduce and resume this regrettable event to his own thoughts/feelings about the topic (example 23). His speech culminates with the use of a strong injurious vocabulary,

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45 "me", "I am annoyed", "I don't want", "(me) to categorize", "(me) to say", "I understand", "I am sick and tired" *(Our translation)*

46 "we know", "we pray", "we light candles", "we are", "we wait", "we understand", etc. *(Our translation)*

47 "in a positive sense", "embarrassing", a false idea"; "hypocrite bankum" *(Our translation)*

48 "untranslatable word

49 "crazy", "morons", "mentally ill" *(Our translation)*

with no elaborate analyses with respect to this complex reality of terrorist attacks. The amount of evaluative expressions engaged also betrays his lack of perceiving the nuances when stating his thoughts. What is more, his speech is full of either hatred and disinterest towards a better understanding of what happened.

Mircea Badea is also the a top performer in terms of the number of digressions used in his shows. In this specific episode, we have encountered the following interesting instances to discuss:

> (24) \ N-AU TRECUT DOUĂSPREZECE LUNI DE LA CHARLIE HEBDO\ CE SĂ VEZI/ TOT ÎN PARIS\ NE-AM RUGAT/ (.) NU S-A ÎNTÂMPLA T NIMIC/ ÎN SENS POZITIV\ S-A MAI ÎNTÂMPLAT O DATĂ: LA O SCARĂ: MĂ ROG/ MULT MAI NUMEROASĂ CA SĂ ZIC AȘA\[50]
>
> (25) ADICĂ SUNTEM UNEORI PARE CĂ SUNTEM MAI RELIGIOȘI DECÂT TALIBANII\ TALIBANII AU CA UNIC CRITERIU ABSO' UNIC CRITERIU AL VIEȚII LOR AL ACTIVITĂȚII LOR AL DECIZIILOR LOR/ PERCEPȚIA LOR DESPRE DIVINITATE\ DECI EI PERCEP TALIBANII CĂ DIVINITATEA AIA ÎN CARE CRED EI A ȘI PERCEPȚIA LOR DESPRE DIVINITATE E UNA CARE SPUNE/ BĂ OMORÂȚI TOT ȘI-ĂLA-I SINGURU LOR \ EȘTI VIU/ DA\ TRE SĂ FII MORT\ ȘI CU ASTA BASTA\ DA' ATÂTA AU ADICĂ E SINGURU LOR CRITERIU\ MĂNÂNC/ DA\ PENTRU CĂ-MI DĂ VOIE DIVINITATEA\ TOT TOT ÎN VIAȚA LOR E LEGAT DE DIVINITATE\[51]
>
> (26) SIGUR NOI ROMÂNII MARELE NOSTRU NOROC/ ADICĂ HAI S-O SPUNEM PE AIA DREAPTA/ C-ACUM M-AM SĂTURAT ȘI DE HARNEALA ASTA IPOCRITĂ ȘI MANIPULATORIE\ NOI ROMÂNII

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[50] IT WASN'T EVEN TWELVE MONTHS SINCE CHARLIE HEBDO \ LO AND BEHOLD / STILL IN PARIS \ WE HAVE PRAYED / (.) NOTHING HAPPENED / IN A POSITIVE SENSE \ IT HAPPENED ONCE AGAIN: AT A HIGHER SCALE THIS TIME MORE NUMEROUS TO SAY SO \ *(Our translation)*

[51] THAT IS WE SOMETIMES SEEM TO BE MORE RELIGIOUS THAN THE TALIBANS \ TALIBANS HAVE AS THEIR UNIQUE CRITERION AS ABSOLUTE UNIQUE CRITERION OF THEIR LIVES OF THEIR ACTIVITIES OF THEIR DECISIONS / THEIR PERCEPTION ON GOD \ SO TALIBANS BELIEVE THAT THEIR GOD IN WHICH THEY BELIEVE AND THEIR PERCEPTION ON DIVINITY IS ONE THAT SAYS / KILL EVERYTHING AND THEIR ONLY \ ARE YOU ALIVE / YES \ YOU HAVE TO BE DEAD \ AND THIS IS IT \ THIS IS ALL THEY HAVE \ THIS IS THEIR ONLY CRITERION \ I EAT/ YES \ BECAUSE DIVINITY ALLOWS ME TO \ EVERYTHING EVERYTHING IN THEIR LIVE IS CONNECTED TO GOD \ *(Our translation)*

AVEM MARE MARE NOROC CĂ NU EXISTĂM\ ÎN PERCEPȚIA: PLANETEI\ ADICĂ: S-A ÎNTÂMPLAT TRAGEDIA DIN CLUBUL COLECTIV\ AȚI VĂZUT CĂ A FĂCUT FACEBOOK UN BUTON CU DRAPELUL ROMÂNIEI PENTRU CUM A FĂCUT CU DRAPELUL FRANȚEI PENTRU CE S-A ÎNTÂMPLAT ÎN LA/ EVID ENT CĂ N-A FĂCUT FACEBOOK UN BUTON CA SĂ PUNĂ STRAGUL ROMÂNIEI CUM S-A PUS ACUM STEAGUL FRANȚEI\[52]

Besides their presumed argumentative role, the main focus of these *digressions* is to *entertain* the spectators, as the three examples we have provided below also contain a powerful sense of *self-irony* (for instance, self-irony towards us, as an international community that do nothing but pray in such terrible situations) that is very successful among his fans. It is a general fact that one of Badea's main weapons used to criticize the society and the political world is *irony.* Below, we can see one of the most illustrative examples in this sense:

(27) NU CRED CĂ SE OCUPĂ DIVINITATEA CU TREABA ASTA\ PENTRU CĂ DACĂ S-AR OCUPA CU ASTA AR FACE O TREABĂ FOARTE PROASTĂ\ ADICĂ AR DA RASOL ÎNTR-U FEL INADMISIBI\L DECI ÎN MOD EVIDENT DIVINITATEA NU SE OCUPĂ CU ASTA\ PARE CĂ NICI SERVICIILE SECRETE NU SE OCUPĂ CU ASTA\ UNUL[53]

7.3.5. Conclusive Remarks

This brief sub-chapter intends to summarize a few main points about the *seriousness* and *non-seriousness* of the Romanian shows, as it will be very

[52] OF COURSE WE THE ROMANIANS OUR BIGGEST LUCK / I MEAN LET'S BE HONEST BECAUSE I AM SICK AND TIRED OF THIS HYPOCRITE AND MANIPULATIVE BUNKUM \ WE THE ROMANIANS WE ARE VERY LUCKY THAT WE DO NOT EXIST \ IN THE PLANET'S PERCEPTION \ AS IT HAPPENED THE TRAGEDY AT THE COLECTIV CLUB \ DID YOU SEE FACEBOOK MAKING A BUTTON WITH THE ROMANIAN FLAG AS IT DID WITH THE FRENCH ONE FOR WHAT HAPPENED / OF COURSE FRANCE DID NOT DO A BUTTON TO PUT THE ROMANIAN FLAG LIKE IT DID WITH THE FRANCE ONE *(Our translation)*

[53] I DON'T THINK DIVINITY HANDLES THIS KIND OF THINGS \ BECAUSE IF IT DID IT WOULD DO A TERRIBLE JOB \ AS IT WOULD SCREW IT IN AN IMPOSSIBLE WAY \ SO OBVIOUSLY GOD DOES NOT HANDLE THIS \ IT SEEMS NOT EVEN THE SECRET SERVICES HANDLE IT *(Our translation)*

useful for our final comparisons. In matters of their *informative content,* there is not much to say, as this type of discourse is very thin in the shows surveyed. Fragile nuances of *news magazine* can be encountered in *Starea Nației* and *Lumea lui Banciu,* while *România de la A la Z* attempts to simulate an *interview.*

On the other hand, though, as anticipated, the Romanian shows stand out by a great deal of *subjectivity* present within these specific episodes and not only. *Subjectivity*, by all its subsidiary elements, clearly represents the core feature of *entertainment.* Thematic digressions or arbitrary comments (for instance, the story of Badea with respect to the tragedy at the Colectiv club and the fact that Facebook did not create a button with the Romanian flag as the social network did for France) represent their main mechanism of argumentation. The vocabulary is also often colloquial and spontaneous, using a regional style (*România de la A la Z)*, and is sometimes vulgar and injurious, (*Starea Nației, În gura presei),* displaying items close to outspoken racist comments (*Lumea lui Banciu).* All these straightforward monologues, uncomplicated and easy to understand, carrying a very simplistic way of understanding the world show that these broadcasts aim to attract *the people in the streets* as their main audience. The mediocrity of their vocabulary as well as the lack of a serious political or social analysis on this topic show that their purpose is to criticize in way that it is close to chatter and small talk. This mainly shows that we are only dealing with *one-man* TV shows, incapable to deliver a meaningful compact message on the topic in discussion.

In matters of *entertainment,* this is emphasized by a tenuous speech, where long and digressive sequences tend to prevail for the sake of covering the scheduled number of minutes of the show. The spontaneity in their speeches, the lack of a clear media message as well as the improvisation that tends to abound lead us towards the assertion that these Romanian TV shows prove to be highly *unprofessional.*

7.4. Romanian versus American *Infotainment*: Resemblances and Differences

As the title reveals, we aim to sum up the main common and distinctive particularities of the eight American and Romanian *infotainment broadcasts*. The two conclusive sub-chapters pertaining to each of the two categories were truly beneficial in helping us succeed. What we can agree on is that *infotainment* is the macro-genre covering all shows, but also the starting point of our study. As *information* and *entertainment* are the two pillars of the term, we shall discuss each of them in turn.

To start with, *information* is the key-element when discussing *serious discourse*. In both the American and Romanian shows, the presence of *information* as well as a certain preoccupation for the *daily news* and *public interest events* are undeniable. Some of the shows even use reported speech in order to quote current newspapers or to reiterate fragments from various news programmes (the reason why we considered them to be *close to the news magazine genre)*. Thus, one of the linking elements of all the eight shows is definitely the interest for public affairs. However, despite the obvious common purpose, the two nations chose to express their concern for the *daily news* in a very diverse way. While the American shows follow a similar pattern and a specific goal when airing their episodes, the Romanian ones use a more disparate way of approaching their topics. Whereas it is easier to integrate the shows across the Atlantic under the larger term of *comedy news,* we cannot say the same thing about the European ones, which vary in terms of their way of distribution and purpose. In terms of the *serious genres* encountered, we may argue for another common element of the shows, as we have seen traces of *news programme, news magazine, editorial* or *interview* on both sides of the Atlantic. However, the way in which the *information* is delivered differs from one nation to the other. The argumentative and informative sides of the American shows are built in a more consistent way, as the fragility of the informative content and the lack of a proper argumentation are visible within the Romanian shows.

In matters of *means of entertainment,* the two continents also differ more than they resemble one another. Whereas the employ of *subjectivity* is the defining element in *Romanian infotainment, humour* and *comedy* are the

most frequent techniques present in the *American infotainment* broadcasts. Although sporadically, we can also encounter *pamphlet* and *irony* within Romanian shows. Still, what we can mostly see is an endless chatter that starts from the main topic of public interest but rapidly deviates towards personal opinions, feelings or even the personal experiences of the hosts (*În gura presei* and *Starea Nației* represent valid examples in this sense). What these shows emphasize is the lack of a beforehand preparation of the current episodes. Most of them are also aired live, and from what we have seen already within the analyses, *improvisation* is an illustrative element across all four Romanian broadcasts. *Entertainment* is therefore reduced to a large number of *subjective markers* that may entertain the audience while creating a familiarity and a connection between the presenter and the public. But in terms of the discourse structure and the messages sent, the Romanian shows are definitely lacking complexity. On the other hand, though, the American shows are far from being *spontaneous creations* even if they create this illusion. The images inserted during the show, the clever lines and their core structure and argumentation disclose a very solid preparation of each episode.

All in all, despite the diversity that stands out from this analysis, it is essential to remember that *infotainment* as a macro-genre remains a cardinal exponent of *genre hybridization* and a perfect synonym with *genre innovation* that is constantly in a revival and changing process, according to the cultural differences of each country. And in this sense, we believe the most fascinating element of our analysis is getting to the conclusion of how far and fast a discursive model can circulate – the *idea of infotainment* adapted and renewed according to each country's cultural needs.

7.5. Final Considerations

The fundamental goal of this chapter was to draw some connections between American and Romanian *infotainment*. For this specific purpose, we have preserved the eight shows, but we have gathered all the excerpts discussing the same topic (Paris terrorists attacks from November 2015), so that the comparison would be all the more, justified. We have therefore divided the chapter into two major parts, describing the American and the

Romanian shows. Each of these two sub-chapters pursue the following structure of analysis: *general features of the shows,* their *serious discourse particularities,* their *non-serious discourse particularities,* and, finally, some *conclusive remarks.*

Hence, the first sub-chapter was dedicated to the American shows, illustrating the way in which they have chosen to deal with the *topic.* As we have seen, the *seriousness* of the American monologues resides in approaching national/international interest topics and delivering powerful messages towards the audience. What is more, they employ *news programmes* or several instances of reported speech from other broadcasts which represent real assets in offering a somber nuance to their shows. In matters of *non-seriousness*, we have found out that the primary means of *entertainment* engaged by the Americans is certainly *humour* with various subsidiary aids. Subjectivity is also a prevailing element, as it creates a certain familiarity between the presenter and the public.

The second sub-chapter handled the Romanian shows, where we have seen a different way of dealing with *infotainment.* In discussing the *serious type of discourse,* we have learned about the *news magazine* as one of the ”remainder serious genres” encountered, as well as the approach of public interest topics. However, the manner in which these topics are approached show they do abound in subjectivity and chatter, as they lack the display of a core idea and some serious sustainable arguments.

As a fair conclusion, the last part of this chapter is dedicated to a summary concerning the relation between *American* and *Romanian infotainment.* What this part has managed to do was to see to what extent the eight shows resemble each other, but mainly what are their distinctive elements in terms of *serious* and *non-serious* discourse. The chapter closes with some final remarks, resuming all the steps that have been taken in writing this chapter.

CONCLUSIONS

As we announced in the beginning of our investigation, we have established the following objectives for our study:

- ✓ To provide a brief cultural context with respect to the past and current trends in journalism and to define the *new media* as the main background in which *infotainment* was born;
- ✓ To review the idea of *genre,* and then *media genre,* and observe its relationship with *infotainment;*
- ✓ To offer succinct definitions to the *serious* and *non-serious genres* we shall later encounter in our analyses;
- ✓ To provide the rationale and the principles behind our *corpus selection* and *transcription;*
- ✓ To offer four models of individual analyses for the *American infotainment*, based on the following broadcasts: *The Daily Show, Last Week Tonight, The Late Show* and *Late Night;*
- ✓ To offer four models of individual analyses for the *Romanian infotainment*, based on the following broadcasts: *România de la A la Z, Starea Nației, Lumea lui Banciu* and *În gura presei;*
- ✓ To apply a *comparative approach* to *American* and *Romanian infotainment* in order to see how *informative* and *entertaining means* are employed, what are their similarities, as well as distinctive elements.

We shall present our conclusions on each of these seven purposes aforementioned:

Conclusions on the Relation between New Media and *Infotainment*

Media hybridity, a society of spectacle and *the utilitarian* type of *journalism* – three of the terms debated and discussed within our first chapter outline the main direction of press – *subjectivity* and *entertainment.* Based on

all these inherent changes in the modern society, the birth of *infotainment* seems the obvious step to be taken by the press.

Conclusions Regarding Genre, Media Genre and its Relationship with *Infotainment*

The purpose of this chapter was to create a brief theoretical background for analyzing the TV shows under discussions. We have presented here the *genre theories and definitions* of some researchers from both *linguistics* and *journalist fields*. The fair conclusion was, of course, the urge for *an interdisciplinary study* when discussing *genres,* particularly *media genres.*

Conclusions Regarding Serious Versus Non-Serious Genres

This part has discussed an important classification into *serious* and *non-serious genres*, which has served our demonstration. As expected, this opposition has helped to better situate the kind of TV shows we are discussing, creating a favourable climate for proving their *hybrid nature* and their specificity.

Conclusions Regarding the Corpus Selection and Transcription

This chapter has aimed to provide the reader with the methodology we have used in matters of *corpus selection* and *transcription.* We have seen here descriptions for each of the eight shows, summaries of the excerpts chosen, as well as the manner in which we have chosen to annotate our texts.

Conclusions Regarding the Four American Infotainment TV Shows

The bottom line of this chapter was to identify the main particularities of the four American *infotainment* shows chosen for our research. We have seen across this chapter four American variables of *infotainment* majestically combining *entertainment* means with *informative*

content. Some of them define themselves as *comedy news* or *news satire.* These are not just counterintuitive terms, but also a validation of the dual nature of the shows.

Conclusions Regarding the Four Romanian Infotainment TV Shows

This chapter has covered the four Romanian *infotainment* shows we have chosen to represent within our research. The purpose emphasizes four Romanian variables of the *macro-genre* in discussion, in order to sum up both their common and distinguishing elements. As mentioned in the beginning, we have followed the same pattern of analysis as we did in chapter V, focusing on identifying the main traces of *serious* and *non-serious discourse* within the corpus.

Conclusions Regarding the Comparison between the Romanian and American *Infotainment* Shows

The last chapter dealt with the relation between *American* and *Romanian infotainment.* While all the eight shows stand under the auspices of *infotainment,* this chapter aimed to observe the similarities and the differences between the two nations in term of how they choose to deliver *infotainment* to their audience.

Original Contributions to the Domain

As mentioned already in the previous chapters as well, it is essential to highlight the novelty of our study, which is the *multidisciplinary perspective* we have chosen to approach the topic of *infotainment.* Although far from being unfamiliar to the large public and despite the large amount of studies carried in this respect, the birth of *infotainment* as a hybrid process between *discourse genres* represents a rarely discussed idea.

Further Development on The Domain

We believe the collaboration between *linguistics* and *journalism* in finding and describing these variables of *infotainment* has proven to be an efficient first step towards a closer communication between these two disciplines. Although frequently discussed in the *journalistic area,* most of the *media new phenomena* remain in the dark when it comes to *discourse analysis.*

We therefore believe the lack of *linguistic studies* of the *infotainment* macro-genre and its sub-genres may generate real opportunities for further studies on this topic that can help towards a better understanding of the origins of this concept, but also towards anticipating further similar media and genre phenomena.

APPENDIX

A. General Transcript Conventions

Listening Difficulties: *X* – misunderstood syllable

XXX – various misunderstood syllables or words

Long pronunciation of certain sounds:

: medium duration

:: long duration

Pauses: (…) important pauses

Parentheses:

( ) approximately transcribed segments are placed between parentheses

(laughing) or any other paraverbal acts are placed between parentheses

Orthographical Conventions: using the î instead of â orthography (in the middle of a word)

Intonation:	ascendant	↑
	descendant	↓
	continuous	→
	ascendant and descendant	/↓

Types of discourse identified in the texts transcribed:

- **NON-SERIOUS DISCOURSE**
- *serious discourse*

B. Corpus Transcription

1. *LAST WEEK TONIGHT* (Host: John Oliver) – THE DEATH PENALTY (see details of transcription)[1]



John Oliver (the presenter of the TV show)*: /as you know our show is dedicated to cover the biggest news of the week -- whatever that news may be* **WE HAVE A LONG ONE WEEK HISTORY OF DOING IT ** *so what was the biggest news story of this week/*



Speaker 1 (news presenter – unidentified channel)***:*** *to begin in oklahoma tonight with an execution that didn't go as planned *



Speaker 2 (news presenter from Fox News channel)***:*** *a convicted killer from oklahoma dies after a botched execution \\ (…)*



John Oliver (the presenter of the TV show): **(LAUGH) OK OK OK --I KNOW WHAT YOU'RE THINKING -- YOU'RE THINKING WAIT -- YOU'RE NOT REALLY GOING TO DO A COMIC TAKE ON THE DEATH PENALTY RIGHT / IT'S YOUR SECOND EPISODE \\ I HAVEN'T EVEN DECIDED IF I LIKE THIS SHOW YET \\ YOU'RE RIGHT \\ DON'T CHANGE THE CHANNEL \\ WE DON'T HAVE TO TALK ABOUT THE DEATH PENALTY \\ NO ONE IS FORCING US TO **



Speaker 3 (President Barack Obama live for CNN speaking at a press conference): *in the application of the death penalty in this country we have seen aaa significant problems I do think that we have to as a society to ask ourselves some difficult and profound questions *



John Oliver (the presenter of the TV show): **DO WE / DO WE REALLY HAVE TO DO THAT / CAN YOU JUST NOT ANSWER THIS QUESTIONS FOR ME /'CUZ I DO NOT WANT TO TALK ABOUT THE DEATH PENALTY -AND**

[1] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 7'33''

**JUDGING BY THE NOISE THAT YOU MAKE WHEN YOU TALK ABOUT IT NEITHER DO YOU **



Speaker 3 (President Barack Obama live for CNN speaking at a press conference): *whatever is in Oklahoma is deeply troubling – aaa ii aaaa *





John Oliver: **I KNOW THAT SOUND \ THAT'S THE SOUND OF A MAN DROWNING ON DRIED LAND \ DESPERATELY HOPING FOR XXX TO SUDDENLY WALK OUT INTO THE XXX ROSE GARDEN IN OPEN ROPE / OH GOD / JOKE \ OH JOSIE THANK GOD YOU'RE HERE / LET'S LIGHT THE MOOD EVERYONE / LET'S TALK ABOUT BENGHAZI / OK OK SO LET'S DO THIS THEN – LET'S TALK ABOUT THE DEATH PENALTY -- AND BEFORE YOU TURN THIS SHOW OFF --THERE WAS A YOUTUBE VIDEO THIS WEEK OF TINY HAMSTERS EATING TINY BURRITOS -- AND IT'S AS MAGICAL AND AS UNCOMPLICATED AS YOU THINK \ AND IF YOU MAKE IT TO THE END OF THIS STORY I PROMISE WE WILL WATCH IT TOGETHER \ OK / BUT YOU HAVE TO STAY WITH US YOU HAVE TO STAY WITH US TO GET IT \ OK** *so the death penalty -- should it exist / and what should its limits be / can someone give me a broad almost infantile guideline of when they think it's appropriate /*







Speaker 4 (Alberto Gonzales, Former U.S. Attorney General): *the supreme court has already told us that the supreme death penalty is constitutional \ I do believe in the death penalty but only with respect to those that are guilty of committing the crime*



John Oliver (the presenter of the TV show): \ **OK OK – BOLD IDEA \ WE SHOULDN'T EXECUTE INNOCENT PEOPLE \ I THINK MOST PEOPLE WOULD PROBABLY AGREE WITH THAT / YOU SIR ARE A REGULAR ATTICUS FINCH ** but but *executing the innocent is not really the tough question here \ is whether*



*we should be executing the guilty * **AND LET ME ACKNOWLEDGE RIGHT ON FRONT I COME TO THIS AS A BIT OF AN OUTSIDER \ BRITAIN DOES NOT HAVE CAPITAL PUNISHMENT -- SO IN A WAY I REALLY DON'T KNOW WHAT I AM TALKING ABOUT / BUT IN ANOTHER WAY I REALLY DO KNOW WHAT I AM TALKING ABOUT \ BECAUSE BEFORE 1965 WE DIDN'T JUST HAVE CAPITAL PUNISHMENT \ WE LITERALLY WENT MEDIEVAL ON PEOPLE'S ASSES **



Speaker 5 (the excerpt is probably taken from a documentary about the history of capital punishment in Britain): *the history of capital punishment in Britain is a long and bloody one \ since the middle ages those condemned to death have variously faced been boiled alive burnt -- to the stake or hung -- drowned or quartered*



John Oliver (the presenter of the TV show): **YEAH WE DID THAT -- WE BOILED PEOPLE / AND IN THE GRAND TRADITION OF BRITISH CUISINE WE OVER-BOILED THEM / WE BOILED THEM UP / WE LOVED KILLING PEOPLE SO MUCH WE KEPT COMING UP WITH NEW INVENTIVE TECHNIQUES THAT WERE DESIGNED BY THE MARQUIS DE SADE AND NAMED BY WILLY WONKA **





Speaker 5 (the excerpt is probably taken from a documentary about the history of capital punishment in Britain): *this is the head crusher the small and seemingly xxx thumb bitter originates in 14th century Scotland / these devices have almost childlike names like penny winkies*





John Oliver (the presenter of the TV show): **\UUH / THAT'S RIGHT / PENNY WINKIES/ THAT'S RIGHT PENNY WINKIES / A DELIGHTFUL ENGLISH COUSIN OF THE XXX AND THE JOLLY SHOCKY BUZZ BUZZ TICKLIE WICKLIE SEATS -- AND I KNOW -- I KNOW THAT ALL OF THESE IS STILL TECHNICALLY HORRIFYING --**







BUT THIS IS KIND OF THE POINT \ BECAUSE WHETHER YOU ARE BOILING PEOPLE ALIVE OR YOU ARE PUTTING THEM TO SLEEP WITH A TINY INJECTION ADMINISTERED BY HAPPY DRESSED WINNIE THE POOH -- IN THE END YOU ARE GETTING THE SAME RESULT \ AND HERE'S THE THING / JUST BECAUSE THE BRITISH PEOPLE DON'T HAVE THE DEATH PENALTY ANYMORE --DOESN'T MEAN THAT WE DON'T WANT IT BACK \ *recent posts suggest that at least half of the population will choose to have it reinstated* -- **WHICH MAKES COMPLETE SENSE** *because* **THE DEATH PENALTY IS ONE OF THOSE THINGS THAT IS NATURALLY TO WANT BUT YOU SHOULDN'T NECESSARILY HAVE \ THE DEATH PENALTY IS LIKE THE MCRIB \ WHEN YOU CAN'T HAVE IT IT'S SO TANTALISING AS SOON AS THEY BRING IT BACK YOU THINK THIS IS ETHICALLY WRONG** \ *should this be allowed in a civilized society* / and **BY THE WAY -- THERE IS YOUR NEW SLOGAN MCRIB \ YOU ARE WELCOME \ YOU ARE WELCOME \ YOU CAN HAVE THAT FOR FREE -- THAT'S YOURS /** because **THERE ARE THINGS ABOUT HAVING THE DEATH PENALTY WHICH MIGHT MAKE YOU A LITTLE BIT QUEASY **



Speaker 6 (news correspondent for CNN news channel): *what does the United States have in common with Iran Irak and Saudi Arabia / the answer is the death penalty \ according to xxx international those four nations and China are responsible for 82% of the world's executions *











John Oliver (the presenter of the TV show): look **/ THIS IS GONNA SEEM LIKE GROSS** *but any list that contains Iran Irak Saudi Arabia and China is not a list you want to be on * **YOU WANT TO BE ON ONE OF THOSE LISTS THAT FINLAND IS ON \ FINLAND IS ON ALL THE GOOD LISTS LIKE COUNTRIES WITH THE BEST PASTRIES OR BEST COUNTRIES TO HOST YOUR OVERSEAS LESBIAN WEEDING \ I KNOW I KNOW WHAT SOME OF YOU ARE THINKING-- BUT XXX I HEAR YOU SAYING THAT MOST**

OF THE WESTERN COUNTRIES NO LONGER HAVE EXECUTIONS -- BUT IF SOMEONE COMMITS THE HIGHEST CRIME I WOULD STILL VERY MUCH LIKE TO KILL THEM \ OK SO LET'S START WITH IF /



Speaker 7 and 8 (an excerpt taken from a discussion related to death penalty within a talk-show named Anderson Cooper 360º): *there have been 312 DNA exonerations in this country since we'd be been doing xxx \ it's interesting how things which were once considered complete xxx evidence against somebody are now sort of being viewed as xxx * isn't it interesting /



John Oliver (the presenter of the TV show): **IS INTERESTING REALLY THE WORD THAT YOU ARE LOOKING FOR COOPER/ FACTS FOUND ON SNAPPLE CUPS ARE INTERESTING \ THE STATUE OF LIBERTY'S NOSE IS FOUR FEET SIX INCHES LONG \ HA/ THAT'S AN INTERESTING FACT \ BUT FACTS LIKE INNOCENT PEOPLE ARE POTENTIALLY EXECUTED BY OUR GOVERNMENT ON A REGULAR BASIS ARE NOT SO MUCH INTERESTING-- AS FUCKING HORRIFYING /**

2. *THE DAILY SHOW* (Host: Trevor Noah) – PRESIDENT TRUMP TAKES (EXECUTIVE) ACTION (see details of transcription)[2]







Trevor Noah (the presenter of the TV Show): But *let's talk about some of the things that Trump has actually taken action on already \ since swearing in Trump has signed a xxx of executive orders * **AND I KNOW LIKE EXECUTIVE ORDER SOUNDS LIKE A GREAT TITLE FOR A MOVIE PROBABLY WITH STEVEN SEGAL IN IT \ YOU KNOW / LIKE I'M ISSUING A NEW EXECUTIVE ORDER – WITH MY FIST IT'S TO INCREASE FIGHTING FOR FIST CANCER – WE'LL FIND A CURE SOON MISTER PUNCH ** (audience laughing while the presenter is kissing his fist) *a lot of people think that signing these orders means trump is making up new laws* **BUT THAT'S NOT TRUE ** you see / *the president has the authority to interpret and enforce existing laws \ for example obama used the existing presidential power to hire federal employees to raise their minimum wage * **BECAUSE HE KNEW THEY WERE SOON ALL GONNA BE UNEMPLOYED \ SO THAT'S WHY HE DID THAT \ NOW /** *since being inaugurated on Friday /* **AND YES IT'S ONLY BEEN FIVE DAYS PEOPLE I KNOW IT FEELS LIKE FIVE YEARS BUT IT'S FIVE DAYS \ TRUMP HAS SIGNED ABOUT A DOZEN OF EXECUTIVE ORDERS WHICH IS A LOT BUT SOME OF THEM DON'T MEAN ANYTHING**



Speaker 1 (reported speech quoting Washington Post): *yesterday the paperwork was filled for one of the president's first acts in office declaring his inauguration day the national day of patriotic devotion*

Speaker 2 (reported speech quoting Donald Trump): *quote in order to strengthen out bonds to each other and to our country and to renew the duties of government to the people*

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[2] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 6′32″



Trevor Noah (the presenter of the TV Show): **WOW TRUMP MADE HIS OWN INAUGURATION A DAY OF PATRIOTIC DEVOTION THANKS DONALD TRUMP YOU REALIZE THAT FOR THE REST OF US IT'S LIKE BEING FORCED TO CELEBRATE THE ANNIVERSARY OF THE FIRST TIME WE TIRED ANAL \ THAT' BASICALLY WHAT YOU'VE DONE \ THAT' BASICALLY WHAT YOU'VE DONE** (audience laughing) **\ I WANT US TO REMEMBER THIS EVERY YEAR HAPPY ANALVERSARY PEOPLE /** *the executive orders that have gotten most attention are the one from trump's greatest hits for example the wall/*



Speaker 3 (News Presenter from Fox News): *moments ago president trump signing an executive order to begin building the wall on the southern border*



Speaker 4 (Donald Trump, president of the United States of America): *so badly needed you fox know how badly needed it is*





Trevor Noah (the presenter of the TV Show): **I KNOW THAT SOUNDS LIKE YOU KNOW XXX DONALD TRUMP DID IT HE BUILT THE WALL BUT ALL HE DID WAS SIGN A PIECE OF PAPER WHICH IS NORMALLY HOW TRUMP GETS THINGS BUILT SIGNS UP THE PEOPLE'S BUILDINGS BUT IN THIS CASE HE STILL NEEDS CONGRESS TO ALLOCATE THE MONEY FOR IT SO BASICALLY THIS IS LIKE WHEN A KIND MAKE ONE OF THEIR CHRISTMAS LISTS YOU COULD ASK SANTA FOR A PONY BUT UNLESS YOUR PARENTS GO SPEND MONEY AT THE PONY STORE YOUR ASS AIN'T GETTING A BABY HORSE \ NOW OBVIOUSLY THERE ARE SOME ORDERS THAT ARE MORE SERIOUS THAN THE DEVOTION DAY AND MORE IMMEDIATE THAN THE WALL **





Speaker 5 (news correspondent from Fox News): *president trump trying to crack down on so called sanctuary cities which harbor undocumented immigrants essentially saying that he will withhold federal rents and federal funding from those cities *



Speaker 6 (news correspondent from Fox News): *that's a big one that's gonna affect a lot of cities like New York san Francisco Los Angeles Chicago and others *







Trevor Noah (the presenter of the TV Show): **THAT IS FUCKING INSANE** *\ trump is basically blackmailing cities to make them hand over undocumented people \ like the one reason for hoping all of this is that this executive order arguably violates the 10th amendment which says that all the power not given to the federal governments goes to the states \ so you can't force the states to do the federal government's job * **WHICH IS SOMETHING TRUMP WOULD KNOW IF WE WATCHED HAMILTON \ YOU CAN'T SEND PENCE IN YOUR PLACE XXX XXXX XXX / IT'S JUST NOT THE SAME** *so there are a few hurdles you know trump's executive orders are gonna have to get over before they go into effect unfortunately not one of them *







Speaker 7 (news correspondent/ presenter from NBC News): *reports the president border proposed immigration plan that includes at least a four-month halt refugee admissions and a temporary ban of people coming from some muslim majority countries that could include iraq iran libya somalia sudan and yemen *





Trevor Noah (the presenter of the TV Show): **HE DID IT PEOPLE \ THIS IS THE MUSLIM BAN \ I MEAN I KNOW IT'S NOT CALLED THE MUSLIM BAN BUT THIS IS THE MUSLIM BAN \ WHEN YOU SAY IT LIKE THAT IT SOUND LIKE A SONG \ DO YOU KNOW THE MUSLIM BAN** (audience laughing) **/ THE MUSLIM BAN / THE MUSLIM BAN / THAT'S THEY SAY IT ISN'T A MUSLIM BAN BUT IT IS HE'S JUST BANNING IMMIGRATION FROM COUNTRIES THAT JUST HAPPEN TO ALMOST BE ENTIRELY BE MUSLIM \ IT'S LIKE IF INSTEAD OF BANNING BLACK PEOPLE TRUMP BAN PEOPLE WHO USE COCA BUTTER ** (audience laughing) **SO A CERTAIN GROUP THAT'S BEING EXCLUDED ** *now* **YOU**

PROBABLY NOTICED THAT THESE EXECUTIVE ORDERS WOULD MOSTLY AFFECT PEOPLE FROM OUTSIDE THE US \ BUT BEFORE YOU FEEL LEFT OUT DON'T STRESS TRUMP'S GOT YOU COVERED /



Speaker 8 (news correspondent/presenter from NBC News): *president also signed one to speed up the environmental review process for a high priority infrastructure project *



Speaker 9 (news correspondent/presenter from CNN Live News): *he signed executive actions to revive construction of the keystone xxx oil pipeline and the Dakota access pipeline both of each have been stopped by the obama administration *



Trevor Noah (the presenter of the TV Show)**: TRUMP'S JUST MAD AT NATIVE AMERICANS BECAUSE THEY'RE BETTER AT CASINOS THAN HIM** (audience laughing) xxx xxx xxx ooo ooo ooo **AND SPEAKING OF BEING PETTY CAN WE JUST ENJOY FOR A MOMENT HOW TRUMP DOESN'T SEEM TO KNOW WHAT ANY OF THESE EXECUTIVE ORDERS ARE ACTUALLY ABOUT JUST WATCH HIM WHEN HE READS THEM HE LOOKS LIKE THE BULLY IN CLASS ON CLASS REPORT DAY WHO OBVIOUSLY DIDN'T READ THE BOOK **





Speaker 4 (Donald Trump, president of the United States of America): *this is with respect to the construction of the dakota access pipeline dakota access pipeline *



Trevor Noah (the presenter of the TV Show)**: IT'S EXACTLY IT'S EXACTLY LIKE A BOOK REPORT THIS IS THE STORY OF BEOWULF BEOWULF SHUT UP MIKEY I PUNCH YOU IN THE FACE SHUT UP STOP LAUGHING /** *so look I understand seeing donald trump like a dozen executive orders in less than a week may make it seem like he's getting shit done* but *don't forget whether you support the man going chief or oppose him remember just because you signed an executive order doesn't mean it's going to get done because obama's gone but guantanamo is still here *

3. *THE LATE SHOW* (Host: Stephen Colbert) – THE ROAD TO THE WHITE HOUSE (see details of transcription)[3]





Stephen Colbert (the presenter of the TV show): *oh yeah leader of the free world / the 2016 election is finally starting to take shape * **UNFORTUNATELY THAT SHAPE IS KIND OF LUMPY / THIS IS THE ROAD TO THE WHITE HOUSE **









Speaker 1 (Donald Trump, president of the United States of America): *knock the crap out of him would you /*





Stephen Colbert (the presenter of the TV show): *on Tuesday night ted cruz scored a huge win in the Wisconsin primary * **WHICH HAS GIVEN HIM PLENTY OF REASONS TO: I'M GOING TO SAY SMILE /** but **SURE BUT HIS TED MENTUM MIGHT BE SHORT LIVED** *because the campaign has moved to new york where cruz has gotten in trouble for criticizing new york values \ so here's how cruz was greeted by this morning's new york daily news / take the F train ted /* (audience cheering and applauding) **NOW FOR YOU NON NEWYORKERS THE F TRAIN / IS A PROMINENT LINE HERE IN THE CITY \ WE FREAKILY TELL THE TOWNERS TO TAKE IT \ OF COURSE IT ONLY HAS ONE STOP / AND IT'S YA MUTHA'S HOUSE ** (audience laughing and applauding) *but even if new yorkers aren't rallying behind ted cruz he's still racking up endorsements right and further right \ yesterday Idaho senator* and





[3] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 4'21''

INAPPROPRIATELY CHIPPER FUNERAL DIRECTOR *jim risch was asked who he supports for president *





Speaker 2 (CNN reporter): *i know you had endorsed marco rubio but that didn't exactly worked out \ who are you endorsing now /*

Speaker 3 (Jim Risch): well I / I haven't endorsed anyone /

Speaker 2 (CNN reporter): *are you not going to support donald trump /*

Speaker 3 (Jim Risch): *i'm not going to support *

Speaker 2 (CNN reporter): *what about the other two /*

Speaker 3 (Jim Risch): *well I would obviously a: \ Kasich is so far behind it's impossible really for him to get the numbers \ so by process of elimination that gets you to ted cruz *

Speaker 2 (CNN reporter): so you want ted cruz to get the republican nomination /

Speaker 3 (Jim Risch): *at this point there's no choice *



Stephen Colbert (the presenter of the TV show*):* **YES AT HIS POINT THERE'S NO CHOICE \ IT'S THAT KIND OF PASSION THAT INSPIRED THE NEW CAMPAIGN SLOGAN TED CRUZ ABANDON ALL HOPE ** but / (audience applauses in the background) **THE IMPORTANT THING I:S SENATOR RISCH IS ALL IN**



Speaker 2 (CNN reporter): *so far you are only I think by our count the third senator republican senator who would now effectively on this program has come out and endorsed cruz lindsey graham and mike lee \ your colleagues they have but I haven't seen it*



Speaker 3 (Jim Risch): *did I just endorse XXX /*

Speaker 2 (CNN reporter): *i don't know \ you sort of said you prefer him over the other two \ (Jim Risch laughing in the background) that sounds like an endorsement doesn't it /*

Speaker 3 (Jim Risch): *I guess it depends on your definition *



Stephen Colbert (the presenter of the TV show): yeah / **IT DEPENDS ON THE DEFINITION \ ENDORSEMENT MEANS THROWING UP IN YOUR MOUTH A LITTLE BIT RIGHT / THAT ENDORSEMENT IS GONNA STAY WITH ME FOR A WHILE ** so *ted cruz is piling up delegates and gaming on donald trump \ we might be on our way to what is called a contested convention \ that's when no candidate holds a decisive majority of the delegates * so **THE NOMINEE IS CHOSEN THROUGH WHEELING AND DEALING \ OR ON RARE OCCASIONS A HOT BUNS COMPETITION \ HOW DO YOU THINK NIXON GOT THE NOMINATION IN 68 /** but **/ OH DADDY LIKE HERE'S HERE'S WHERE IT GETS SUPER CRAZY / THE GOP COULD NOMINEE SOMEONE WHO DID NOT EVEN RUN THIS YEAR / AND BELIEVE IT OR NOT THERE ARE SOME PEOPLE WHO DID NOT RUN THIS YEAR /** now **SOME NAMES SOME NAMES GOOD MEN SOME NAMES HAVE ALREADY BEEN FLOATED LIKE PAUL RYAN MITT ROMNEY AND MITT ROMNEY \ I KNOW I JUST SAID HIM BUT PEOPLE FORGET HIM SO QUICKLY \ NOW IN AN ACT OF DESPERATION WHO KNOWS WHO THE GOP WILL NOMINATE / COULD BE SCROOGE MCDUCK / XXX BOARD THAT SPELLS OUT RONALD REAGAN A BALD EAGLE WEARING A PAIR OF XXX KHAKIS /**















4. *LATE NIGHT* (Host: Seth Meyers) – HEY! A MESSAGE TO MEDIA NORMALIZING THE ALT-RIGHT (see details of transcription)[4]









Seth Meyers (the presenter of the TV show): *since the election of donald trump in the ascension of his right hand xxx xxx there've been fears about the rise of white supremacy yet the media seems to be bending over backwards to normalize the so called alt-right movement / take this recent headline from cnn.com hipster or hatemonger the trendy young face of austria's far right \ this brings us to a segment we call HEY* / **HEY/MEDIA / BUT WHAT ARE YOU DOING / HOW DO YOU CONFUSE HIPSTERS WITH NAZIS /** *Nazis like to invade other people's territories \ turning it into an utopia for the white race – whereas hipsters* ok ok now **I SEE THE CONFUSION** BUT **STILL STILL CHECK OUT THIS ARTICLE FROM THE LA TIMES** *white nationalists come to Washington in hopes of influencing trump * **HEY JUST A TIP NEWS MEDIA IF YOU'RE TRYING TO WARN US ABOUT THE DANGER OF WHITE SUPREMACISTS MAYBE DON'T USE THEIR**



TINDER PICK I ENJOY TENNIS XXX AND FORCED WALKS ON THE BEACH ** and **HEY ALT-RIGHT IS THE NAME THEY PICKED FOR THEMSELVES YOU DON'T HAVE TO USE IT \ IF ZOMBIES WANTED TO BE CALLED POST LIGHT BRAIN XXX WE'D STILL CALL THEM ZOMBIES \ IF IT LOOKS LIKE A DUCK AND TALKS LIKE A DUCK AND STEPS LIKE A GOOSE IT'S A NAZI ** and **HEY THIS IS AMERICA / RIGHT HERE / THIS IS AMERICA / AND IF WE'VE DONE EVER ANYTHING THAT WE CAN ALL BE PROUDER THIS IS DEFEATING THE NAZIS ** although **DUBIOUS ARTICLES LIKE THIS ONE FROM THE ATLANTIC

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[4] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 2′26′′

DO NOT HELP ** *are jews white* **/ I DON'T KNOW \\ DID THEY SUBSCRIBE TO THE ATLANTIC / (audience laughing in the background**) I THINK YOU'RE MISSING THE BIGGER POINT WHICH IS IF SOMEBODY WHO WANTS TO KNOW FOR SOME REASON IT'S NOT AN INNOCENT QUESTION \\ NOBODY SAYS ARE JEWS WHITE / AND THEN FOLLOWS IT UP WITH WELL EITHER WAY I JUST LOVE'EM \\ GET YOUR XXX TOGETHER MEDIA / CALLING NAZIS WHITE SUPREMACISTS THE ALT-RIGHT IS LIKE CALLING O J SIMPSON A CUTLERY ENTHUSIAST \\ THIS HAS BEEN HE**



5. ROMÂNIA DE LA A LA Z (Host: Sabin Gherman) – STEAGUL REGIONAL DE ZIUA UNGARIEI[5] (see details of transcription)[6]



Sabin Gherman (the presenter of the TV Show): **DOAMNELOR ȘI DOMNILOR BINE V-AM REGĂSIT \ ALTĂ ZI ALTĂ EMISIUNE \ ALTĂ PERECHE DE PAPUCI \ CA-N BANCU ALA \ AI VĂZUT XXX DE IERI \ XXX DE IERI /CARE PUTEA FI: O CHESTIE FOARTE FAINĂ ADICĂ ȘEPTE LA SUTĂ DIN ȚARA ASTA DINTRE CETĂȚENII ȚĂRII ĂSTEIA AU AVUT O ANIVERSARE \ O COMEMORARE O CUM VREI SĂ-I ZICI \ O SĂRBĂTOARE \ ȘI SĂRBĂTOAREA AIA ERA: DACĂ VREI PUSĂ PE SCHELETUL MODERNITĂȚII ** adică **CINȘPE MARTIE 1848 NIȘTE OAMENI REVOLUȚIONARI LE ZICEM ACUMA AU AVUT IDEI DESPRE LIBERTATEA PRESEI -- DESPRE LIBERTATEA POPOARELOR --DESPRE O MULȚIME DE LUCRURI PE CARE ASTĂZI LE TRĂIM ȘI DE CARE ASTĂZI BENEFICIEM ** sigur că **DOMNUL POLIȚIST DE IERI CARE O INTERZIS STEAGUL ARDEALULUI PE STRĂZI AFLU DESPRE EL C-A FOST ȘI PROFESOR DE ISTORIE \ DEVINE DEJA CA-N CARAGIALE TATĂ \ SAU CA-N TARKOVSKI ** adic**-AM FOST PROFESOR DE ISTORIE AM ÎNVĂȚAT TOT FELUL DE AIURELI ÎN FACULTATE \ AIURELI S-AU ÎNVĂȚAT \ ȘI-ACUMA NE FACEM POLIȚIST \ S-AVEM GRIJĂ CA AIURELILE ALEA SĂ SE PERPETUEZE \ AM VĂZUT REACȚILE ȘI PE FACEBOOK ȘI PE PRIVAT ȘI PESTE TOT LA EMISIUNE \ CA SĂ-NȚELEGEȚI MĂ IO-S OBLIGAT SĂ SPUN TOT CEEA CE SPUN \ NU MĂ OBLIGĂ NIMENI DIN AFARĂ IO MĂ OBLIG PE MINE ÎN FIECARE SEARĂ CA SĂ VĂ SPUN CA NU CUMVA DIMINEAȚA CÂND MĂ APUC DE BĂRBIERIT SĂ-MI FIE RUȘINE CĂ MĂ UIT ÎN OGLINDĂ ** ADICĂ **N-AM IO MULTE PRINCIPII ÎS CA-N BANCU ĂLA CU IDEI PUȚINE ȘI FIXE DA MĂ**



[5] The Regional Flag on Hungarian Day *(Our translation)*

[6] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 9'25''

DACĂ ȚIN LA CEVA ȚIN LA URMĂTOAREA CHESTIE \ IO AM VĂZUT CĂ DACĂ TACI VEI RENAȘTE MUT \ DACĂ GENERAȚIA TRECUTĂ TACE GENERAȚIA CARE SE NAȘTE SE NAȘTE MUTĂ \ SAU MUTĂLAIE \ CUM VREI SĂ-I ZICI \ ADICĂ GENERAȚIA ASTA CARE VINE VA FI UN BULETIN DE VOT GATA ȘTAMPILAT ȘI NU O GENERAȚIE DE CETĂȚENI CARE-ȘI PUN ÎNTREBĂRI CARE AU ASPIRAȚII ATITUDINI UNEORI CRITICE NU \ VREO TREI SAU PATRU M-O LUAT PE PRIVAT \ DOMNULE CĂ TOT AM VĂZUT CĂ MERI ÎN FRANȚA \ DA TU CREZI CĂ-N FRANȚA IESE CINEVA CU SIMBOLURI REGIONALE / Ș-APROAPE CĂ M-AM BUCURAT CĂ MI-O PUS ÎNTREBAREA ASTA \ MĂ DACĂ ÎNCEP SĂ FIE OAMENII CRITICI CU MINE POATE VOR FI CRITICI ȘI CU SISTEMUL \ ȘI SĂ V-ARĂT / AM O HARTĂ A FRANȚEI \ NU ESTE HARTA CU CARE SUNTEȚI OBIȘNUIȚI\ CI HARTA SIMBOLURILOR REGIONALE / HARTA STEAGURILOR REGIONALE / AICIA JOS ÎN DREAPTA VEDEȚI INSULA ASTA CORSICA UNDE ESTE UN CAP NEGRU CU O BANDANĂ PRINSĂ ACOLO CA LA PIRAȚI \ UNUL DINTRE SIMBOLURILE ACESTEI STEME ACESTUI DRAPEL EL LUPTĂ PENTRU INDEPENDENȚA CORSICII \ ȘI FRANȚA UN STAT ULTRACENTRALIZAT UN STAT CARE-I LA O SUTĂ DE ANI FAȚĂ DE MODERNITATEA EUROPEANĂ DACĂ MĂ GÂNDESC LA ADMINISTRAȚIA ȘI FINANȚELE NEMȚEȘTI SAU STILUL DE MUNCĂ ÎN LUMEA PROTESTANTĂ NU / DACĂ O LUĂM CU ETICA PROTESTANTĂ A MUNCII A LU WEBER \ CAM LA O SUTĂ DE ANI DISTANȚA-I FRANȚA \ NOI NU MAI VORBIM NOI SUNTEM ÎN EVUL MEDIU \ ACUM DESCOPERIM PRIN TOT FELUL DE ISTORICI ACADEMICIENI CĂ SĂ VEZI CE UNIRI O FĂCUT MIHAI VITEAZU ALE ROMÂNILOR \ NICI NU EXISTAU ROMÂNI ATUNCI DA NOI AȘA O TREBUIT SĂ-NVĂȚĂM LA ȘCOALĂ \ EXISTAU ARDELENI, EXISTAU MOLDOVENI EXISTAU MUNTENI VALAHI CUM VREI SĂ LE ZICI O:RI VĂ ZICEAM DE CARAGIALE SAU DE TARKOVSKI \ DA CRED CĂ MAI MULT CARAGIALE \ DA UN CARAGIALE TRIST \ DE ZIUA maghiarilor ieri ministrul agriculturii domnul irimescu a anunțat că românia vrea să înregistreze kurtos kalacs-ul cozonacul ala secuiesc ca



produs românesc \ în europa \ MĂ **DINCOLO DE CUM TE CHEAMĂ PUI DE DAC ISTVÁN DINCOLO DE BANCURI KURTOS KALACS PRODUS ROMÂNESC SUNĂ CA AMERICA PĂMÂNT ROMÂNESC DA SĂ ZICEM CĂ-I OK \ ÎI ROMÂNESC ÎS ÎN ROMÂNIA ** BĂ **DE ZIUA MAGHIARILOR ANUNȚĂM ÎI ȘI MAI OK ** HAI SĂ ZICEM **CĂ POATE SĂ FIE SEMNALUL UNEI DESCHIDERI ** dar **ASTA TREBUIE DUBLATĂ PRIN GESTURI ALE INSTITUȚIILOR** TATĂ **/ NU POȚI SĂ-MI SPUI KURTOS KALACS-UL ESTE PRODUS ROMÂNESC ȘI-N ACELAȘI TIMP SĂ VINĂ BOFTĂRII PE STRADĂ ȘI SĂ SMULGĂ DRAPELELE ARDEALULUI** adică BĂ **/ VOI CUM VREȚI SĂ FIE ȚARA ASTA NUMA CU VOI / ÎMI AMINTESC ȘI-O SĂ-ȚI ARAT MÂINE DECLARAȚIA /** știi **/ EXISTĂ O CHESTIE SPURCATĂ ÎN ȚARA ASTA NOI TREBUIE SĂ UMBLĂM ȘI SĂ VORBIM TOT TIMPU-N ISTORIE CA PE OUĂ STRICATE ** adică **NU CUMVA SĂ SPUI DE CEVA DE UN PRIMAR DIN XXX SAU DE ĂIA DIN SUD CĂ IMEDIAT SEPARATIȘTILOR XXX BOZGORILOR DIN ARDEAL ** dar **CÂND OLGUȚA VASILESCU VINE Î:N 2012 PE ȘANTIERELE UNDE S-ASFALTAU NU ȘTIU CE DRUMURI PRIN CRAIOVA ȘI ZICE DRAGĂ SĂ NU VĂD PICIOR DE UNGUR PE-AICI SĂ NU SE VORBEASCĂ UNGUREȘTE LOCURILE DE MUNCĂ SĂ LE DAȚI LA CRAIOVENI DA / CĂ-S BANII CRAIOVENILOR \ GĂSEȘTE TE ROG PE ZIARE.COM /** ă: *olguța vasilescu unguri* \ imediat \ **Ă ĂIA AU VOIE SĂ FACĂ TOT CE VOR \ ADICĂ ĂIA DIN SUD NE POT FACE PE NOI XXX SĂ NE CALCE-N PICIOARE / DOMNU XXX BANII CRAIOVENILOR SĂ MEARGĂ LA CRAIOVENI ANGAJAȚI NUMAI CRAIOVENI ** noi când **ZICEM** BĂ **BANII ARDELENILOR SĂ RĂMÂNĂ-N ARDEAL \ SEPARATIȘTILOR/ DA VOI NU: NOI TRE SĂ VORBIM DESPRE CEI DIN SUD DOAR AȘA CU FRAȚII NOȘTRI DE PESTE CARPAȚI SĂ FIM NIȘ TE VASALITĂȚI CIVICE ÎNTOTDEAUNA \ SĂ-AȘTEPTĂM DOMNULE NU DA DREPTUL NU DA NU DA DRUMUL LA LUMINĂ PÂNĂ NU S-APRINDE LUMINA DIN BUCUREȘTI \NU CUMVA SĂ-NTORCI CEASUL PÂNĂ NU-NTORC CEASUL PÂNĂ NU-NTORC CEASUL MINISTERELE DIN BUCUREȘTI \ DACĂ OLGUȚA OLGUȚA FOSTA PRM-MISTĂ O FOST ÎN PRM VREO DOUĂ MANDATE ACOLO PE**



LÂNGĂ VADIM TUDOR O STAT P-ACOLO \ ȘI CÂND OLGUȚA ARE O CHESTIE EA POA SĂ SPUNĂ ORICE OLGUȚA VASILESCU NU MAI VREA SĂ VADĂ UNGURI MUNCIND LA CRAIOVA \ ȘI LE-A ZIS FOARTE CLAR / *am rugat constructorii ca de acum înainte la orice lucrare care se face în craiova minimum 80% dintre angajați să fie craioveni \pentru că nu este normal să aud muncitorii vorbind ungurește-n craiovița nouă \ mi se pare normal că dacă lucrează-n craiova pe banii craiovenilor atunci să angajeze craioveni* a spus *în fața ziariștilor lia olguța vasilescu \ 29 iunie 2012 * **BĂ DA DACĂ-AM FACE NOI ACELAȘI LUCRU CĂ NU MAI VREM SĂ VEDEM OLTENI MUNCIND PE BANII CLUJENILOR \ CHESTIE CARE NU SE FACE CĂ N-AM CUM SĂ ZIC BĂ DE UND EȘTI DIN CRAIOVA BĂ NU TE ANGAJEZ \ DA TU DE UNDE ESTI DIN CLUJ NU CONTEAZA CĂ EȘTI MAI PROST SAU MAI NU ȘTIU CUM TE-ANGAJEZ PE TINE \ ASTA NU SE FACE \ /**dar **DACĂ-AM FACE AȘA N-AM FI RIDICOLUL ÎNTREGII LUMI / NOI ARDELENII DA \ DOAMNA DIN CRAIOVA XXX\ DOAMNA ESTE O FOST ÎN PRM ACUMA ÎI ÎN PSD Ș-ARE LUMEA LA PICIOARE \ DACĂ-AM SPUNE ȘI NOI NU MAI VREM SĂ NU MAI VREM SĂ AUZIM PE ȘANTIERELE DIN CLUJ NAPOCA PERFECTUL SIMPLU \ FĂCUI VENII MERSEI \ CE-AR ZICE TATĂ / SEPARATIȘTII /SEPARATIȘTII-N ARDEAL /ATUNCI SPUN EU SEPARATIȘTII DIN OLTENIA \ DOAMNA AIA CARE-O FOST ÎN PRM Ș-ACUMA O ȚÂNE PSD-U-N BRAȚE ESTE O SEPARATISTĂ \ DA / SEPARATISTA PENTRU CĂ ASTA FACI AI O PROBLEMĂ TATĂ / AI O PROBLEMĂ \ DACĂ VIN ȘI IO ACUMA ȘI ZIC BANII ARDELENILOR SĂ RĂMÂNĂ ÎN ARDEAL \ PENTRU CĂ TU EȘTI PE DEFICIT MÂNCU-ȚI SUFLETU / TU DE-ABIA DACĂ VEDEM O HARTĂ VERDE AIA CU CÂT DAU JUDEȚELE ȘI CÂT Ă: PRIMESC ÎNAPOI DE LA BUCUREȘTI S-AR PUTEA SĂ FII PE DEFICIT \ Ă: CU CELE PATRU MILIOANE SAU PATRUZECI DE MILIOANE DE EURO EXPORT PE CARE LE FACE DOLJU Ă NU ȘTIU DACĂ POȚI SĂ LE COMPARI CU CELE PATRU SUTE DE MILIOANE DE EURO PE CARE LE FACE ARADU \ NU / ȘI TOTUȘI ÎMI SPUI BANII CRAIOVENILOR PENTRU CRAIOVENI \ ÎȚI MULȚUMESC \ VREAU BANII ARDELENILOR PENTRU ARDELENI \ CE ZICI DE FAZA ASTA /**

6. *LUMEA LUI BANCIU* (Host: Radu Banciu) – EXCERPT TAKEN FROM THE SHOW AIRED ON FEBRUARY 19TH 2017 (see details of transcription)[7]





Radu Banciu (the presenter of the TV Show): *bun găsit dragi prieteni la sfârșitul de săptămâni care nu face altceva decât să ne conducă spre săptămâna viitoare / așa am auzit ceva mai devreme din programele tv* \ă: adică **URMEAZĂ O SĂPTĂMÂNĂ CARE IARĂȘI VA SFIDA LEGILE JUNGLEI \ ARANJAM ZIARELE PE CĂPRĂRII / DEZAMĂGIRE EVIDENT ** asta e **\ DACĂ NU TE POȚI ABȚINE CU PRESA SIGUR CĂ AI ȘI NEPLĂCERI \ TOTUȘI SUNT ȘI CÂTEVA FIGURI CUNOSCUTE ȘI CARE NE MAI ADUC AȘA ZÂMBETUL PE BUZE ** de exemplu **ÎL VĂD ÎN COTIDIANUL PE PRIMA PAGINĂ LA RUBRICA DE DEVASTATORI PE UN NENE BINE CUNOSCUT DE CĂTRE NOI DE LA TIMIȘOARA BARBĂ ARATĂ INTERESANT E VORBA DE Ă:** (Radu Banciu is reading from a newspaper): *imobilele din patrimoniul statului care au ajuns cu sprijinul mafiei imobiliare din timișoara în posesia potentaților zilei și bineînțeles printre ei gheorghe ciuhandru și nicolae robu* așa *prejudiciul estimat este la patruzeci de milioane de euro* **AVEAM ȘI NOI O ȘTIRE CU EI NICOLAE ROBU DESPRE CARE SE SPUNE EDILUL FAIMOSUL EDIL AL TIMIȘOAREI** atenție totuși **ESTE XXX LUI SORIN GRINDEANU TIMIȘUL ȘI BINEÎNȚELES ȘI TIMIȘOARA EL A FOST VICE-PRIMAR ACOLO** ei bine **O MIE DE CASE VÂNDUTE AIUREA O MIE DE LOCUINȚE VÂNDUTE ILEGAL SE PARE DE NICOLAE ROBU** deci **SCANDALUL ESTE CÂT CASA** apropo **CĂ TOT VORBIRĂM DE CASE** (Radu Banciu is reading from a newspaper) *primăria timișoara printr-o infracțiune de abuz în serviciu obținerea de foloase necuvenite pentru sine sau pentru altul alături de cei trei adică de*



[7] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 5′32′′



ciuhandru de robu și de martin staia fost director în primăria timișoara sunt cercetați și vice-primarii dan diaconu și traian constantin stoia tot pentru abuz în serviciu obținerea de foloase necuvenite pentru sine sau pentru altul **ÎL VEDEM AICI PĂ CIUHANDRU ÎN POZĂ** într-adevăr **ALĂTURI DE ACESTE INFORMAȚII PE CARE LE AVEAM ȘI NOI** **SIGUR** **DAR LE-AM REDESCOPERIT** ia să vedem mai departe (Radu Banciu is reading from a newspaper*) șeful casei morții trecut în rezervă în românia liberă* **ESTE O EXCLUSIVITATE DE LA PENITENCIARUL RAHOVA CU MIRCEA MIOREL LIVIU DRAGNEA DE DEASUPRA N-ARE NICIO LEGĂTURĂ CU ȘTIREA** *mircea miorel a fost pensionat ca urmare a dezvăluirilor ziarului privind rata uriașă a mortalității din celebra închisoare bucureșteană devenită* așadar *casa morții penitenciarul rahova* bun **SĂ MOARE ȘI-N SPITALE SĂ MOARE PRACTIC ÎN ȘCOLI SE MOARE ORIUNDE ÎN ROMÂNIA LA LOCUL DE MUNCĂ ȚARA UNDE SE MOARE CEL MAI DES ÎN UNIUNEA EUROPEANĂ ȚARA CU MORTALITATEA INFANTILĂ CEA MAI RIDICATĂ ȘI CU MORTALITATEA ÎNTRE PATRUZECI ȘI ȘAIZECI DE ANI CEA MAI RIDICATĂ DE ASEMENEA LA NIVELUL UE** (Radu Banciu is reading from a newspaper*): programul cioloș sex pe apucate* după ce **ANDREEA ESCA MAREA JURNALISTĂ** l-a întrebat la europa fm pe fostul premier al româniei când face sex **TOTDEAUNA AM BĂNUIT-O PE ANDREEA ESCA DE ASTFEL DE APUCĂTURI** ei bine pe apucate i-a răspuns acesta nici dimineața nici seara andreea esca era interesată să știe precis când *național sigur a preluat această știre* ue programul cioloș sex pe apucate **DOAMNA VALERIE SĂRACA AM VĂZUT ȘI DECLARAȚIA EI DE AVERE ABIA DACĂ REUȘEȘTE SĂ CÂȘTIGE SĂ-ȘI CUMPERE O EUGENIA ȘI-O XXX PE SĂPTĂMÂNĂ N-ARE NICIUN CHIOR APĂI VĂ DAȚI SEAMA CĂ NU-I MAI ARDE DE SEX ÎN NICIUN FEL** (Radu Banciu is reading from a newspaper*) modelul rus care s-a jucat cu moartea în dubai dat în judecată de proprietarii turnului* **NU ȘTIU DACĂ ȘTIAȚI ACEASTĂ ȘTIRE ESTE UNA TERIBILĂ VICTORIA XXX ÎNTR-ADEVĂR O BUNĂCIUNE RUSOAICĂ DE DOUĂZECI ȘI TREI DE ANI**

AUZISEM ȘI EU OARECUM iată **CE-A FĂCUT AICIA VEDEM**



IMAGINILE N-AVUSESEM DECÂT ȘTIREA CĂȚĂRÂNDU-SE-N DUBAI LA ETAJUL O SUTĂ NOUĂZECI ȘI PATRU IAT-O APUCATĂ DĂ



MÂNĂ DĂ UN INDIVID DATĂ BINEÎNȚELES ÎN JUDECATĂ C-AȘA CEVA NU POȚI SĂ FACI iată **SFIDÂND IATĂ LEGILE FIIND CONSIDERATĂ O CRETINĂ SINUCIGAȘĂ AIA-I LOGIC VA AJUNGE LA PROCES NU SĂ POATĂ FACE CHIAR ORICE** (Radu Banciu is reading from a newspaper*): acesta este al doisprezecelea cel mai înalt turn din lume* ă: *cel pe care s-a urcat nativa din sankt petersburg nefolosind niciun echipament de siguranță* **TERIBILĂ CHESTIUNEA** da **/ SĂ VEDEȚI DUBAIU-N FUNDAL CU PORTUL ĂSTA AL AMBARCAȚIUNILOR DE PLĂCERE MARII MILIARDARI ȘI ZGÂRIE NORII AȘA**: bun



7. *STAREA NAȚIEI* (Host: Dragoș Pătraru) – ACESTI BOLNAVI CARE NE CONDUC[8] (see details of transcription)[9]



Dragoș Pătraru (the presenter of the TV Show): **CUM GATA A ÎNCEPUT / SEARĂ BUNĂ CE SĂ MAI ZIC / CE SĂ MAI ZICI ACUM / MĂ ȘI GÂNDEAM ASTĂZI CE MAI SPUI TU LA EMISIUNE PĂTRARULE / DE CE SĂ TE MAI DUCI ACOLO / CE LE MAI ZICI OAMENILOR / CE LE MAI EXPLICI / CU CE ARGUMENTE SĂ MAI VII / CE SĂ FACI / SĂ ÎNCEPI SĂ-I ÎNJURI P-ĂȘTIA LA TELEVIZOR CA-N PIAȚĂ / NU MERGE /**adică **ÎNJUR DA' N-AȚI VĂZUT CĂ-MI PUN BIP PSTE ÎNJURĂTURI LA MONTAJ / CE SĂ / AM UN SENTIMENT D-ACESTA PROFUND DĂ ZĂDĂRNICIE E CA ȘI CUM TE LOVEȘTI DE UN ZID BUF ȘTII CĂ DE FAPT N-AI AVUT NICIO ȘANSĂ CĂ DE FAPT CE TREBUIA SĂ SE ÎNTÂMPLE S-A ÎNTÂMPLAT CEVA INEVITABIL CUMVA AM MAI SIMȚIT ASTA JURNALIST FIIND PRIN 2003 CÂND LA PLOIEȘTI FĂCEAM UN ZIAR LOCAL CU GARDA FINANCIARĂ LA UȘĂ TRIMISĂ TOT DE PSD DA DE LA NĂSTASE ÎNCOACE N-AM MAI AVUT GUSTUL ĂSTA DE FIERE ÎN GURĂ**



Speaker 1 (Adrian Nastase within a speech in the Parliament): **CINEVA LA UN MOMENT DAT VOIA SĂ VINĂ SĂ ÎMI NUMERE GĂINILE I-AM SUGERAT CĂ MAI BINE SĂ VINĂ SĂ ÎMI NUMERE OUĂLE**



Dragoș Pătraru (the presenter of the TV Show): **ȘTIȚI LA CINE MĂ GÂNDEAM ASEARĂ / LA TAICĂ-MIO DUMNEZEU SĂ-L IERTE DA EL MI-A VENIT ÎN MINTE DUPĂ CE AM VĂZUT CE A FĂCUT PSD-UL ASEARĂ TAICĂ-MIO UN AMĂRÂT DE STRUNGAR CARE-I DETESTA P-ĂȘTIA DE LA PSD SĂ N-AUDĂ DE EI BEA DA ÎI PLĂCEA FOARTE MULT SĂ BEA ȘI BEA TOT CA SĂ ZIC AȘA E DA CÂND ERA TREABA NASOALĂ**

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[8] These sick people who lead us (*Our translation)*

[9] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 4′04′′

MAMA NE LUA PE MINE SĂ ȘI PE SOR MEA ȘI AMENINȚA CĂ PLEACĂ DE ACASĂ CU NOI CĂ-L LASĂ CĂ NU MAI POATE CĂ GATA E TAICĂ-MIO AVEA AȘA NIȘTE ZILE ÎN CARE-ȘI CEREA IERTARE STĂTEA MAI MULT CU NOI NU MAI BEA ȘI NE FĂCEA TOATE POFTELE SE PURTA FRUMOS CU MAMA SE CĂIA SE JURA CĂ S-A SCHIMBAT CĂ GATA NA TOT ARSENALUL



Speaker 2 (unidentified speaker, an excerpt probably taken from a movie): **DA DA DA SĂ ȘTIȚI CĂ CAM BEA**



Dragoș Pătraru (the presenter of the TV Show): **E MĂ GÂNDESC CĂ MULȚI OAMENI AU VOTAT PSD-UL ÎN DECEMBRIE GÂNDIND EXACT CA MAMA ȘI CA NOI COPIII EI BĂ PARCĂ E ALTFEL ACU A PLECAT ȘI PONTA CU GABI OPREA UNII DINTRE CEI MAI RĂI PSD-IȘTI SUNT PRIN PUȘCĂRII CU XXX CU BĂIEȚII ALȚII S-AU MAI RETRAS JUSTIȚIA MERGE / PROGRAMUL ECONOMIC AL ĂSTORA UITE ARATĂ BINE MULT MAI BINE DECÂT AL CELORLAȚI P-ĂȘTIA-I ȘTIM NU SUNT CA BĂSESCU ȘI CA BOC SĂ NE TAIE SALARIILE HAI MĂ CĂ UITE SE SCHIMBĂ TREABA POATE POATE NU FRAȚILOR NU-I AȘA / UNII OAMENI PUR ȘI SIMPLU NU SE POT SCHIMBA N-AU CUM ORICÂT DE MULT AI VREA TU SĂ SE ÎNTÂMPLE ASTA PE TATA ÎL ȚINEA SERIOZITATEA CÂTEVA SĂPTĂMÂNI ÎN CARE SPUNEA LA TOATĂ LUMEA CĂ EL NU MAI BEA GATA DOMNULE A TERMINAT CU VIAȚA AIA LA FEL E ȘI PSD-UL ĂȘTIA-S PSD-IȘTII NU TOȚI NORMAL CI ĂIA CARE AJUNG LA CONDUCEREA PARTIDULUI NU ȘTIU CUM SE FACE SUNT CRESCUȚI ÎN CULTURA ASTA OBIȘNUIȚI SĂ ABUZEZE DE PUTERE FURĂ OCOLESC LEGEA TE MINT ÎN FAȚĂ SE JURĂ CĂ NU MAI FAC ȘI PESTE O ORĂ CÂND SE LASĂ SEARA ȚI-O TRAG ÎȚI DAU ÎN CAP ȘI-ȚI IAU BANII TE LASĂ-N FUNDUL GOL ÎN MIJLOCUL STRĂZII IAR A DOUA ZI ÎȚI SPUN A: NU HAI SĂ STĂM DE VORBĂ SĂ VEDEM CE PUTEM SĂ FACEM CĂ EU EU SUNT AICI PENTRU TINE TE IUBESC**



Speaker 4 (unidentified speaker, an excerpt probably taken from a movie): **VORBIM NE ȚUCĂM MAI VORBIM MAI NE ȚUCĂM**



Dragoș Pătraru (the presenter of the TV Show): mă rog **IDEEA E CĂ NU TREBUIE S-ABANDONĂM LUPTA NU / LUPTA PENTRU UN STAT FĂCUT CUM TREBUIE PENTRU NOI CETĂȚENII NU PENTRU EI HOȚII** deci *bine ați venit la starea nației* mă rog *bine ați venit vorba vine ediție specială în seară asta vă mulțumesc pentru miile de mesaje pe care ni le trimiteți în fiecare zi și pentru că sunteți alături de noi să-ncercăm să-nțelegem ce se întâmplă împreună* **SUNT DOUĂ MARI PROSTII DE CARE SE AGAȚĂ ACUM PUTEREA LE AUZIȚI ZI DE ZI DIN GURA LUI DRAGNEA ȘI TĂRICEANU PRECUM ȘI DIN GURA TREPĂDUȘILOR DE SERVICIU DIN TELEVIZIUNI PRIMA E ASTA CU GUVERNUL E LEGITIM PUTEREA E LEGITIMĂ PĂI DA / E LEGITIMĂ PÂNĂ CÂND NU MAI E LEGITIMĂ** CAM AȘA







Speaker 4 (Călin Popescu Tăriceanu): *să vedem ce fel de democrație avem dacă recunoaștem ă: legitimitatea votului sau nu și considerăm că manifestațiile din stradă trebuie să înlăture legitimitatea votului* atunci *asta înseamnă că nu mai facem alegeri și conducem după un alt model care este modelul revoluționar*



Dragos Patraru (the presenter of the TV Show): DA DA SIGUR adică VEZI DOAMNE **OAMENII CARE AU IEȘIT ĂN STRADĂ RESPING VOTUL DEMOCRATIC DIN ȚARA ASTA** BĂI **BĂIEȚI DACĂ EȘTI ALES DEMOCRATIC ASTA NU ÎNSEAMNĂ CĂ POȚI FACE ORICE CÂND VOTĂM NOI NU NE BĂGĂM CAPUL ÎN GURA VOASTRĂ CA DRESORUL ÎN GURA TIGRULUI** ÎNȚELEGEȚI **/ DA AȚI AJUNS ACOLO ÎNTR-UN FEL LEGITIM BRAVO VOUĂ** dar **ȘI NOI SUNTEM LEGITIMI SĂ ȘTIȚI NOI SUNTEM MEREU CEI MAI LEGITIMI DA NOI ĂȘTIA CARE TRĂIM AICI CARE NE CREȘTEM COPIII ÎN LOCUL ĂSTA CARE PLĂTIM TAXE ÎN ȚARA ASTA CARE MUNCIM DE**

DIMINEAȚA PÂNĂ NOAPTE SPERÂND LA O VIAȚĂ MAI BUNĂ AȘA CĂ N-O MAI BĂGAȚI P-ASTA CU SĂRIȚI CĂ RĂSTOARNĂ UNII STATUL VOI SUNTEȚI ĂIA CARE-AȚI DAT CU CRACII-N SUS LEGILE DESPRE ASTA E VORBA și încă ceva **FOARTE IMPORTANT OAMENII CARE STAU ÎN CASĂ ȘI NU IES LA PROTESTE NU SUNT**



NEAPĂRAT PENTRU ORDONANȚĂ CĂ AM VĂZUT INTERPRETAREA ASTA ÎN AȘA ZISA PRESĂ CARE ÎNCĂ REUȘEȘTE SĂ PROFITE DE LIPSA DE REZISTENȚĂ A OAMENILOR LA MANIPULARE

Speaker 5 (unidentified speaker within a talk-show on the channel Antena 3): *sunt exact sunt câțiva parlamentari de la pnl câțiva de la usr și câțiva care probabil au fost dați afară de prin xxx xxx xxx*



Dragoș Pătraru (the presenter of the TV Show): **NI SE TOT SPUNE ASTA A CE DOMNULE DACĂ-I NUMERI AU IEȘIT CINZECI DE MII DE OAMENI ÎN TOATĂ ȚARA / CE-NSEAMNĂ ASTA / PE NOI NE-AU ALES CINCI MILIOANE DE ROMÂNI MÂNDRI** deci **ĂȘTIA DE-ACUM SUNT UNU LA SUTĂ DE CE SĂ SCHIMBĂM POLITICA GUVERNULUI PENTRU CINCIZECI DE MII DE PROTESTATARI PĂI PE LOGICA ASTA ÎNSEAMNĂ CĂ DOAR DACĂ IES PESTE CINCI MILIOANE DE OAMENI DE OAMENI ÎN STRADĂ O SĂ-I LUAȚI ÎN SEAMA SAU CUM / NIMIC MAI STUPID** bineînțeles **TOT VOI AȚI SCHIMBAT GUVERNUL CÂND AU IEȘIT MAI PUȚINI OAMENI ÎN STRADĂ DECÂT DUMINICĂ DA ATUNCI CÂND CU INCENDIUL DE LA COLECTIV VĂ ERA FRICĂ ÎNGHEȚASE SÂNGELE-N VOI \ ACUM CREDEȚI C-AVEȚI POPORUL ÎN SPATE / HMM N-AȘ FI ATÂT DE SIGUR \ NU / ORICUM LA NESIMȚIRE NU VĂ-NTRECE NIMENI \ LUAȚI-L P-ĂSTA MEDIC PSD-IST BACALBAȘA /**



Speaker 6 (PSD Deputy Nicolae Bacalbașa): **CAUTĂ SĂ PRODUCĂ SCANDAL / NIȘTE IMPOTENȚI CARE NU RESPECTĂ O CĂRTICICĂ NUMITĂ CONSTITUȚIA / VAI DE CAPU LOR / SĂ VEDEM LA CE MAI DAU FOC /**





Dragoș Pătraru (the presenter of the TV Show): **HM NIMIC MAI MIZERABIL /** apropo de **POZIȚIA ASTA CRETINĂ PE CARE O VĂD RELUATĂ DE CÂND CU BAMBOO-UL \ MAI ȘTII TURCESCULE CĂ ȘI TU O DĂDEAI C-A FOST PUS FOCUL DE LA COLECTIV / ACUM EȘTI CU STRADA / DA / MERGI LA MANIFESTAȚII / DOMNULE DRAGNEA ATENȚIE / HAMSTERUL LA MINE / CHIAR / NU V-AM VĂZUT AZI LA MECLĂ \ SUNTEȚI RĂCIT /** deci **DOMNULE DRAGNEA DOMNILOR DIN PSD NOI ĂȘTIA DE RESPIRĂM ÎN ROMÂNIA NOI SUNTEM CEI MAI LEGITIMI NOI SUNTEM CEI CARE V-AU DAT VOUĂ LEGITIMITATE** și **NU E NEVOIE SĂ FIE ZECE MILIOANE DE OAMENI ÎN STRADĂ ÎN FIECARE ZI CA SĂ ÎNȚELEGEȚI CĂ SUNTEM MULȚI \ CVORUMUL CETĂȚENILOR LEGITIMI NU SE FACE SUB FERESTRELE PALATULUI VICTORIA SĂ NE NUMERE GRINDEANU DIMINEAȚA ȘI SĂ ZICĂ / A DA BĂ SUNT MULȚI / MULȚI DA PROȘTI NU /**





Speaker 7 (Florin Iordache, Minister of Justice at that time): *altă-ntrebare*

***8. ÎN GURA PRESEI* (Host: Mircea Badea) – „SUNT PREA BĂTRÂN CA SĂ MAI CRED ÎN GUVERNARE”[10] (see details of transcription)[11]**



Mircea Badea (the presenter of the TV show*): în ziare despre ponta 3-- trei uite citesc din românia liberă -- (…) guvernul ponta vrea să-și schimbe imaginea cu șase independeți * ă: (Mircea Badea is checking his phone while talking) știți **CĂ NU AM FOST FOARTE EU PERSONAL NU AM FOST FOARTE INTERESAT -- ADICĂ ASTĂZI NU M-AM UITAT Ă: FOARTE MULT LA NOUL GUVERN -- CĂ ȘTIȚI PE MINE NU PREA MĂ INTERESEAZĂ: NU CRED ÎN GUVERNARE ÎN GENERAL ÎN ROMÎNIA MI I SUNT PREA BĂTRÎN\ Ă: ȘTIU AM DOAR PATRUZECI DE ANI (RÎS) DAR Ă: SUNT MAI BĂTRÎN DE ATÎT -- ADICĂ AVÎND EMISIUNE ZILNICĂ: -- ZILNICĂ ÎNSEAMNĂ ÎN FIECARE ZI\ (RÎS) ASTA ÎNSEAMNĂ ZILNICĂ -- AVÎND EMISIUNE ZILNICĂ ÎN DIRECT Ă: ȘI VORBIND DESPRE ACTUALITATE -- AJUNGI CA ÎN UNELE CHESTIUNI SĂ CAPEȚI SĂ AI SĂ DOBÂNDEȘTI O VÎRSTĂ MULT MAI ÎNAINTATĂ DECÂT CEA BIOLOGICĂ -- DE ASTA-S PREA BĂTRÎN CA SĂ MAI CRED ÎN GUVERNARE ** știți **/ CINE E MINISTRU LA / CE REFORME VA FACE / CE / NU: MAI AM NERVI DE AȘA CEVA \ (…) PE MINE M-A INTERESAT DIN MOTIVE ABSOLUT CORECTE – ADICĂ ORICE ALTĂ Ă: HM: NUANȚĂ ORICE ALTĂ TEMĂ -- SIGUR DE INTERES PUBLIC – GUVERNAREA E O CHESTIUNE FOARTE IMPORTANTĂ DIN PUNCTUL MEU DE VEDERE ESTE MULT MULT SUBSIDIARĂ TEMEI PRINCIPALE ÎN ROMÎNIA -- ȘI ANUME BĂSESCU ARE UN SISTEM ȘI-L FOLOSEȘTE \ ASTA MI SE PARE DE DEPARTE CEA MAI IMPORTANTĂ TEMĂ DIN ROMÎNIA -- ȘI DIN ACEASTĂ TEMĂ PRINCIPALĂ -- CELELALTE SUNT DOAR NIȘTE Ă: FLORICELE ** deci **ACEASTĂ TE:MĂ CRÎ:NCENĂ ÎN ULTIMII ZECE ANI SE DECLINĂ PE TOT FELUL DE SITUAȚII DE TEME DE DOMENII**

10 I am too old to believe in the government anymore *(Our translation)*

11 **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 5’42’’

-- UNUL DINTRE ELE FIIND GUVERNAREA \ DAR SUNT PREA BĂTRÎN CA SĂ MAI ZIC / IA SĂ VEDEM CE INDEPENDENT SUNT ÎN GUVERN / HM: / OARE CE REFORME O SĂ FACĂ / \ DECI DE ASTA NU PREA AM FOST FOARTE INTERESAT pentru că **SINGURA TEMĂ REA:LĂ DUPĂ PĂREREA MEA ÎN ROMÂNIA ZILELOR NOASTRE ESTE PRĂBUȘIREA LUI BĂSESCU ȘI A SISTEMULUI SĂU TICĂLOȘIT (…) \ RESTU-S DETALII \ SUNT PREA BĂTRÎN SĂ MĂ MAI OCUP CU DETALII (…) \ Ă: ȘI NU MAI LUPTĂ NIMENI DUPĂ PĂREREA MEA ÎN ACEST MOMENT ÎN ROMÎNIA -- MI SE PARE LIMPEDE -- NU: I SE OPUNE NIMENI DE FAPT Ă: LUI TRAIAN BĂSESCU \ ÎI MAI REZISTĂ UNII -- ÎI MAI REZISTĂ DA NU I SE OPUN DOAR ÎI REZISTĂ PE ALOCURI PE FOARTE PUȚINE ALOCURI ** ă: deci *premierul a amestecat persoanele cu probleme penale cu tehnocrați cu imagine bună -- zice românia liberă -- premierul a prezentat ieri componența noului cabinet din care fac parte reprezentanți ai psd pc unpr și udmr în reîncercarea de a xxx la capitolul imagine victor ponta a făcut câteva mutări surpriză numind câțiva independenți pe locurile psd \ premierul a făcut acest pas pentru a-și putea justifica disponibilitatea declarativă de a reface usl prin reprimirea pnl în executiv \ printre noile nume ale guvernului ponta trei se numără cel al fostei atlete gabriela szabo în fruntea ministerului tineretului* -- a**: UITE ÎN LEGĂTURĂ CU DOAMNA SZABO AM TOT AUZIT COMENTARII ÎNTR-UN FEL ÎNTR-ALTUL NU ȘTIU CE -- ZIC BĂ DA STAI PUȚIN DOAMNA SZABO -- ÎNAINTE SĂ VEDEM DACĂ VA FI UN MINISTRU BUN NU VA FI UN MINISTRU BUN BĂ A FĂCUT SPORT -- ADICĂ ARE LEGĂTURĂ MARE -- ADICĂ (RÎS) CAMPIOANĂ OLIMPICĂ TOTUȘI CU ACEST DOMENIU -- NU E BUNĂ ZIUA AM VENIT SÎNT UN BĂIAT Ă: N-AM FĂCUT NICIO FLOTARE ÎN VIAȚA MEA DAR Ă: SĂ ȘTIȚI CĂ: EU SUNT CU SPORTUL** \ a:șa \ ă: *și al ioanei petrescu de doar treizeci și șapte de ani în fruntea ministerului finanțelor* \ **DE CE SĂ VĂ MINT / N-AM AUZIT ÎN VIAȚA MEA DE DOAMNA ASTA -- DĂ IOANA PETRESCU DA- CUM SĂ VĂ ZIC / NU-I UN CRITERIU CĂ N-AM AUZIT IO \ AȘA CUM SĂ VĂ ZIC/ AM AUZIT DĂ VLĂDESCU DE EXEMPLU CARE A FOST MINISTRU LA FINANȚE \ (RÎS) VI SE PARE UN CRITERIU BUN / DOAMNE**



DUMNEZEULE MARE / *a:șa* *am citit* *deci* *din romînia liberă (*Micea Badea is checking his phone) \ *mă uit la ziarul gândul \ guvernul ponta trei victor ponta a anunțat numele noilor miniștri \ două surprize mari -- ioana petrescu la finanțe* vezi / **OAMENII ĂȘTIA PARE XXX PARE CĂ OAMENII ĂȘTIA O CUNOSC NU / NU / (…) Ă: TU O ȘTII PE DOAMNA ASTA / ADICĂ HAI SĂ CĂUTĂM O POZĂ -- POATE O ȘTIM DUPĂ IMAGINE -- POATE I-AI DAT LIKE PĂ FACEBOOK -- POATE TE-AI VĂZUT CU DÂNSA-NTR-UN CLUB -- NU ȘTIU Ă**: deci *două surprize mari ioana petrescu la finanțe și gabriela szabo la tineret și sport --* **DA DE CE ÎI AȘA O MARE SURPRIZĂ GABRIELA SZABO LA TINERET ȘI SPORT / DA- DE CE I-AȘA O MARE SURPRIZĂ ASTA / CĂ BĂI INCREDIBIL E:XTRAORDINAR GABRIELA SZABO / PĂI PĂI CINE / ADICĂ (…) HM PĂI NU MI SE PARE O SURPRIZĂ ** știi / **ZICI BĂI SURPRIZĂ E ATUNCI CÂND /** știți **ȘTI:REA NU E C-A ATERIZAT -- ASTA SE PREDĂ LA FACULTATEA DE JURNALISM CURSUL SCURT -- N-AM FĂCUT CĂ NU M-A INTERESAT -- DAR ȘTIU DÎN SURSE CA SĂ O ȘTIRE NU E CĂ UN AVION -- DÎNSA ESTE / DÎNSA ESTE DOAMNA IOANA PETRESCU / DA N-O ȘTIU \ N-O ȘTII NICI TU NU/ ÎN SFÂRȘIT/ \ REPET NU-I UN CRITERIU ĂSTA -- NICI DE BINE NICI DE RĂU NU N-O ȘTIM** ok ă: ce spuneam/ **A DA DA DA/** deci **O ȘTIRE ȘTIREA NU ESTE CĂ UN AVION ATERIZEAZĂ P-AEROPORT \ (…) O ȘTIRE ESTE DACĂ UN AVION ATERIZEAZĂ PĂ CALEA FERATĂ \ ASTA-I ASTA-I O ȘTIRE \ C-AȘA CE SĂ FACĂ AVIOANELE / ATERIZEAZĂ LA AEROPORT \ PĂ PISTĂ \ MĂ DACĂ ATERIZEAZĂ PE CALEA FERATĂ E O ȘTIRE\ E DACĂ UN CÂINE A MUȘCAT UN OM MĂ RO:G POATE FI O ȘTIRE DAR E UN FAPT DIN NEFERICIRE BANAL – DA DACĂ UN OM A MUȘCAT UN CÂINE ĂLA-I BREAKING NEWS / BĂ UN OM A MUȘCAT UN CÂINE** înțelegeți/ e așa **ȘI ASTA ZICE DOUĂ SURPRIZE / SZABO MINISTRU LA SPORT / NU:: DĂ-MI VOIE SĂ FIU ȘOCAT/**

9. *THE DAILY SHOW* (Host: Trevor Noah) – TRAGEDY IN PARIS: THE THREE STAGES OF POLITICAL GRIEF (see details of *transcription)*[12]





Trevor Noah (the presenter of the TV show): **OFF TO THE ATTACKS IN PARIS: THE WAR ON TERROR IS HEATING UP AGAIN AND WE'VE JUST LEARNED SOMETHING NEW ABOUT THE TERRORIST DEVIOUS TACTICS**

Speaker 1 (NBC news reporter): *counter terrorist officials tell nbc news that isis recently launched a 24 hours helpdesk xxx by a half dozen senior operatives* (silence and laughing)





Trevor Noah (the presenter of the TV show): **ISIS HAS A HELPLINE / FOR TERRORISTS / THIS IS INSANE AND ALSO A GREAT OPPORTUNITY FOR US BECAUSE YOU SEE ALL WE NEED TO DO NOW IS MAKE SURE THAT NONE OF THEIR ATTACKS EVER WORK AGAIN AND ALL WE NEED TO DO IS SECRETLY REPLACE THEIR HELPDESK OPERATORS WITH OUR GUYS IMAGINE WHAT WE COULD DO IF WE COULD INFILTRATE THE SYSTEM YEAH WE JUST BE THERE LIKE YES YEAH I'M SORRY YOU'RE HAVING TROUBLE WITH YOUR SUICIDE VEST YES ARE YOU ALONE IN AT HOME BY YOURSELF GOOD WELL HAVE YOU TRIED TURNING IT OFF AND BACK ON AGAIN (LAUGHING) HELLO HELLO NEXT CALLER BUT OF COURSE GETTING RID OF ISIS IS NOT THAT SIMPLE WHICH IS WHY PRESIDENT OBAMA HAS BEEN FACING SOME REALLY TOUGH QUESTIONS**



Speaker 2 (reporter during a press conference in Antalya)*: i think a lot of americans have this frustration that they see that the united states has the greatest military in the world it has the backing of nearly every other country in the world but when*

[12] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 8′37″

it comes to taking on isis aaa i guess the question is and if you forgive me the



language is why can't we take out these bastards /

Speaker 3 (ex-President of the United States Barack Obama): oh/



Trevor Noah (the presenter of the TV show): *first of all kudos to the president for only cussing that journalist out in his head (laughing)* and **SECONDLY CNN'S JIM ACCOSTA I'M GLAD YOU APOLOGIZED FOR THAT POTTY MOUTH OF YOURS (LAUGHING) YEAH I GOTTA APOLOGIZE FOR THESE BASTARDS OHOO SOMEBODY'S BEEN HANGING OUT WITH HIS OLDER COUSIN OHOO HEY GUYS ARE WE GONNA GET THIS ISSIS KNOCK SOME HEADS OR WHAT COME ON THEY'RE A BUCH OF JERKQUADS I'M TELLING THE XXX BRAINS WILL KNOW WHAT'S COMING WE GOTTA GIVE THESE ISIS XXX YO RING A DINGDING WHO ARE YOU LUCKILY THE PRESIDENT RESPONDED AS IF THE QUESTION WAS ACTUALLY COMING FROM AN ADULT**



Speaker 3 (ex-President of the United States Barack Obama): *we are gonna continue to pursue the strategy that has the best chance of working* even though *it does not offer the satisfaction i guess of aa aa a neat headline or an immediate resolution*













Trevor Noah (the presenter of the TV show): **I'M SORRY PRESIDENT OBAMA THIS NON-IMMEDIATE RESOLUTION STUFF IS JUST NOT GOING TO CUT IT THESE ARE AMERICANS YOU'RE TALKING TO THE PEOPLE WILL SPEND MILLIONS OF DOLLARS A YEAR ON DIET PILLS THAT WE'LL MAKE YOU LOSE FIFTY POUNDS IN FIVE DAYS THESE ARE THE INVENTORS OF THE TV DINNER AMERICANS WON'T EVEN GRA:M UNLESS IT'S INSTA BUT OF THE XXX OF**

TRAGEDY I UNDERSTAND THAT IMPULSE THAT WE JUST WANT TO GET REVENGE YOU KNOW I GET IT I GET IT NOW THAT'S ANGER AND THAT'S ONE OF THE STAGES OF GRIEF THAT MOST PEOPLE GO THROUGH IF THEY'RE NORMAL BUT I'VE BEEN SEEN IN THE LAST FEW DAYS NOT EVERYONE IS NORMAL AND MOST OF THEM ARE RUNNING FOR OFFICE YOU SEE FOR SOME POLITICIANS THEY ARE LIMITED TO THE REGULAR FIVE STAGES OF GRIEF DENIAL ANGER BARGAINING AAA ANGER AND THE DEPARTMENT OF CONGRESS for example politicians grieving stage one use the tragedy as an excuse to say what you would have said anyway



Speaker 4 (Donald Trump – candidate at the US Selections at the time): **YOU CAN SAY WHAT YOU WANT BUT IF THEY HAD GUNS IF OUR PEOPLE HAD GUNS IF THEY WERE ALLOWED TO CARRY IT WOULD HAVE BEEN A MUCH MUCH DIFFERENT SITUATION**





Trevor Noah (the presenter of the TV show): **WHAT WHY IS YOUR ANSWER ALWAYS MORE GUNS IT'S LIKE SAYING LET'S DIG OUR WAY OUT OF THIS HOLE WITH MORE HOLES SORRY THE LAST TRANSFORMERS MOVIE SUCKED HERE WE'LL FIX IT WITH ANOTHER ONE IT DOESN'T WORK THAT WAY AND ONCE YOU WORKED THROUGH THE FIRST THEN YOU CAN MOVE TO THE NEXT STAGE OF POLITICAL GRIEF BREAKOUT AND NAZIST COMPARISONS**







Speaker 5 (news reporter): *secretary clinton here did not want to use the word radical islam in response*

Speaker 6 (Marcu Rubio, senator): i *think that's i don't understand it that would be like saying we won't go at war with nazis cuz we are afraid to offend some germans who may have been members of the nazi party* but *were't violent themselves*







Trevor Noah (the presenter of the TV show): **HMM THAT'S NOT EXACTLY THE SAME THING YOU SEE BECAUSE ISLAM IS A RELIGION IT IS OPEN FOR VIOLENT INTERPRETATION AND IS OPEN FOR PEACEFUL INTERPRETATION JUST LIKE HOW CHRISTIANITY CAN ACCOMPLISH BOTH THE SPANISH INQUISITION AND THE LITTLE OLD LADY IN CHURCH WHO KEEPS TALKING TO YOU ABOUT HER CAT'S DIABETES MEDICINE SO BASICALLY TORTURE EITHER WAY BUT BUT STILL MARCO RUBIO TO SAY NON-RADICAL MUSLIMS ARE THE SAME AS NON-VIOLENT NAZIST IS NOT QUITE CORRECT BECAUSE YOU SEE THE NAZIST PRETTY MUCH KNOW WHAT THEY WERE GETTING IN FOR IS NOT LIKE THE VAST MAJORITY OF NAZIST W ERE IN IT FOR NON-FASCIST REASONS I MEAN YEAH LOOK YOU KNOW I'M ALL FOR THE BOOTS AND THE RALLYS BUT THE VIOLENCE STUFF TORTURELY TOTALLY NOT COOL YEAH (APPLAUSE) YOU SEE YOU SEE WHAT'S HAPPENING HERE IS SOME DEMOCRATS FOR INSTANCE HILLARY CLINTON THINK IT IS UNWISE TO USE THE TERM RADICAL ISLAM TO DESCRIBE THESE TERRORISTS NOW BECAUSE OF THAT SOME REPUBLICANS FOR INSTANCE MOST OF THEM ARE ACCUSING DEMOCRATS OF NOT GENUINELY WANTING TO DEFEAT ISIS**











Speaker 7 (fmr. Gov. Mike Huckabee): *they are more interested in protecting the image of islam than they are in protecting americans tucker if these were militant methodists extreme xxx bad boy baptists do you think we would be afraid to say that*





Trevor Noah (the presenter of the TV show): **NO WE WOULD NOT BE AFRAID TO SAY THAT BECAUSE BAD BOY BAPTISTS IS AN AWFUL NAME FOR A TERRORIST GROUP BUT A GREAT NAME FOR YOUR CHRISTIAN SOUL ROCK ONE MAN BASE ONLY ALBUM YEAH YEAH MY PERSONAL FAVOURITE TRACK THREE BLESS IT ON THE FUNKY** *but going to my cxxx we need to recognize our desperate situation*



Speaker 7 (fmr. Gov. Mike Huckabee): *the ones who are ready to cut our heads off the one that are boiling up people in paris and all over the world just happens that they are all radical muslims we'd better wake up and smell the falafel*





Trevor Noah (the presenter of the TV show): **NOW THERE ARE A FEW THINGS WRONG WITH THAT STATEMENTS NUMBER ONE FALAFEL IS NOT A BREAKFAST FOOD NUMBER TWO IT DOESN'T REALLY SMELL LIKE ANYTHING AND NUMBER THREE THE RACISM I REALLY SHOULD**



HAVE XXX WITH THE RACISM I KNOW I KNOW THEN THERE'S THE FINAL STAGE OF POLITICAL GRIEF FOCUSED ON HOW TO HANDLE THE TIDE OF REFUGEES FLEEING SYRIAN ISIS THIS STAGE IS KNOWN AS JUST SAY SOMETHING REALLY * AND CRAZY**



Speaker 7 (fmr. Gov. Mike Huckabee): *if we displace people who are used to a dessert climate living in the middle east speaking a language that is not common to america and essentially liv ing in a culture and a midst of religion that is not teat common here we really are creating a disruption if we're serious about wanting to protect them then let's do it in a climate with a language with a culture and with a religion they're more comfortable with*







Trevor Noah (the presenter of the TV show): **YOU KNOW MIKE HUCKABEE MAKES SOME GOOD POINTS CAN YOU IMAGINE IF PEOPLE START COMING TO AMERICA FROM ALL OVER THE WORLD BRINGING THEIR DIFFERENT LANGUAGES CULTURES AND RELIGIONS MIXING AND CHANGING T HE CULTURE THAT'S ALREADY HERE UNTIL IT BECOMES SOMETHING TOTALLY NEW WHAT KIND OF COUNTRY WOULD THIS BE BUT YOU KNOW WHAT MIKE HUCKABEE I I UNDERSTAND YOU AS SOMEONE WHOSE FAMILY HAS BEEN HERE FOR GENERATIONS AS A I GUESS AS A NATIVE AMERICAN YOU CAN SAY I CAN SEE WHY THIS IDEA WOULD FRIGHTEN YOU**

***10. LAST WEEK TONIGHT* (Host: John Oliver) – PARIS ATTACKS (see details of transcription)**[13]



John Oliver (the presenter of the TV show): *welcome welcome welcome at last week tonight thank you so much for joining us i'm john oliver it's time for a quick recap of the week and SADLY we must begin with a few words about france which on friday suffered the deadliest attack on its soil since world war two look it's harldy have been 48 hours and much it's still unknown but there are a few things we can say for certain and this is when it actually helps be on hbo where those things can be said without restraints because after the necessary and appropriate moments of silence*



I WANT TO OFFER YOU A MOMENT OF PREMIUM CABLE PROFANITY SO HERE IT'S WHERE THINGS STAND FIRST AS OF NOW WE KNOW THIS ATTACK WAS CARRIED OUT BY GIGANTIC FUCKING ASSHOLES UNCONSCIONABLE FLAMING ASSHOLES POSSIBLY POSSIBLY WORKING WITH OTHER FUCKING ASSHOLES DEFINITELY WORKING IN SERVICE OF AN IDEOLOGY OF PURE ASSHOLERY (LAUGHING) SECOND AND THIS GOES ALMOST WITHOUT SAYING FUCK THIS ASSHOLES FUCK'EM IF I MAY SAY SIDEWAYS AND THIRD THIRD IT IS IMPORTANT TO REMEMBER NOTHING ABOUT WHAT THIS ASSHOLES ARE TRYING TO DO IS GOING TO WORK FRANCE IS GOING TO ENDURE AND I'LL TELL YOU WHY IF YOU ARE IN A WAR OF CULTURE AND LIFESTYLE WITH FRANCE



GOOD FUCKING LUCK BECAUSE GO AHEAD GO AHEAD BRING YOU BANKRUPT IDEOLOGY THEY'LL BRING JEAN PAUL SARTRE EDITH PIAF FINE WINE GAULOISES CIGA RETTES CAMUS CAMEMBERT MADELEINES MACARONS MARCEL PROUST AND THE FUCKING CROQUEMBOUCHE THE CROQUEMBOUCHE

[13] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 2'14''

YOU JUST BROUGHT A OF RIGOROUS SELF-ABNEGATION TO A PASTRY FIGHT MY FRIEND YOU ARE FUCKED THAT IS A FRENCH  **FREEDOM TALENT** *so to the people of france are thoughts are truly with you and i do not doubt that we are more to say to*  *all of this as we xxx but for now we are going to continue with the rest of our show and let's turn to other parts of the world (…)*

11. THE LATE SHOW (Host: Stephen Colbert) – WE STAND WITH THE PEOPLE OF FRANCE (see details of transcription)[14]



Stephen Colbert (the presenter of the TV show): *welcome to the late show i'm Stephen Colbert a: I hope you had a good weekend though given what's going on in the world that's a tall order a: I wanted to start my show tonight by once again offering our thoughts and prayers to paris and to the people of paris new York is a city that sadly knows too well the horror experience on Friday and we also know there are no words that can reach the debt of their grief and their shock but we stand with the people of france as a friend and an ally and offer the hope that there is a way through*



the unspeakable tragedy and also let's take the opportunity to thank france what they've done for us they've given so much to the united states over the years aid to general Washington in our fight **FOR INDEPENDENCE KEY INTELLIGENCE ON HOW TO PUT POTATOES IN BOILING OIL (LAUGHING) MY FAVOURITE WAY OF KISSING (LAUGHING) HALF THE CONTINENT AT A BARGAIN PRICE NO TAKE BACKS GUYS (LAUGHING) AND MOST IMPORTANTLY FRANCE GAVE AMERICA OUR ENDURING SYMBOL OF FREEDOM AND WE WILL (LAUGHING AND APPLAUSE) YEAH THANK YOU THANK YOU BECAUSE WE HAVE USED THAT FREEDOM TO MAKE FUN VERSIONS OF IT FOR DRUNK PEOPLE TO WEAR ON NEW YEAR'S EVE (LAUGHING) AND TODAY IN A TRIBUTE TO ITS MOTHER COUN TRY LADY LIBERTY OFFERED ISIS A FEEDING GESTURE (LAUGHING AND APPLAUSE) YEAH LONG LONG MADE WAVE** *in fact all over the world this weekend there was xxx and support for french on the Sydney opera house rio's*









[14] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 4′07′′





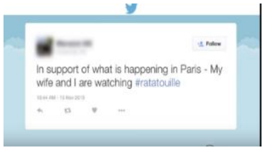




Christ the redeemer and the paris las vegas hotel deemed their Eiffel tower's lights now some might say these gestures don't do actually anything but **I DISAGREE** *people are trying to find any way they can to show support however small to the people of france* for instance twitter *is xxx with statements of support from the hashtag #prayforparis* **TO MESSAGES LIKE IN SUPPORT OF WHAT'S HAPPENING IN PARIS MY WIFE AND I ARE WATCHING HASHTAG RATATOUILLE AND WATCHING RATATOUILLE TO HONOUR ALL THE CITIZENS OF PARIS IS THAT WRONG NO IT'S RATATOUILLE A FRENCH FILM NO IS IT A VALID EXPRESSION ABSOLUTELY BECAUSE WATCHING A CARTOON XXX RAT MAKING SOUP IT'S CERTAINLY AS VALID AS ANYTHING I WOULD SAY TONIGHT I PROMISE YOU THAT SO TO EVERYBODY IF IT MAKES YOU FEEL A CONNECTION TO THE PEOPLE OF PARIS GO DRINK A BOTTLE OF BORDEAUX EAT A CROISSANT AT XXX XXX XXXX AND SMOKE A CIGARETTE LIKE THIS GO EAT SOME FRENCH FRIES WHICH I AM NOW CALLING FREEDOM FRIES IN HONOUR OF THE FRENCH PEOPLE** *(applause) because anything anything anything that it's an attempt at human connection in a world right now it's positive* **DID YOU GET UP THIS MORNING AND NOT TRIED TO KILL SOM EONE THEN YOU'RE ON THE RIGHT SIDE (LAUGHING) BECAUSE WHO KNOW WHAT TO DO LOOK AT ME TONIGHT I HAD ACRO CATS IN THE SHOW (APPLAUSES) THEY'RE THE AMAZING ACRO BATIC CATS THEY WERE ALREADY BOOKED OK WE'VE ALREADY BOOKED THEM AND WE CONSIDERED CANCELLING WE ASKED OURSELVES IT'S TONIGHT THE APPROPRIATE TIME FOR ACRO CATS (LAUGHING) AND THEN WE ASKED A BIGGER QUESTION IS THERE EVER AN**









APPROPRIATE TIME FOR ACRO CATS NO THERE IS NOT SO WE



SAID ABSOLUTELY LET'S HAVE THEM ON BECAUSE I TELL YOU WHAT I DON'T THINK ISIS WOULD LIKE ACRO CATS I KNOW THEY'RE CUTE AND THEY'RE SILLY TWO THINGS ISIS HATES IN FACT THE ONLY THINK THAT THEY HAVE IN COMMON WITH ISIS IS THAT THEY'RE A BUNCH OF PUSSIES (LAUGHING)

12. *LATE NIGHT* (Host: Seth Meyers) – A FEW WORDS ON PARIS (see details of transcription)[15]



Seth Meyers (the presenter of the TV show*):* (applause) i*'m so glad you are all here a: before we get started this evening I would like to say a few words about the horrible events that happened in paris this weekend I wish I could say words in french about this* **MY MOTHER WAS A MIDDLE SCHOOL FRENCH TEACHER SHE WAS MY MIDDLE SCHOOL FRENCH TEACHER I WAS SUCH A TERRIBLE STUDENT THAT ABOUT ALL I COULD DO RIGHT NOW IS LIST VEGETABLES, COLOURS AND MAYBE A FEW DAYS OF THE WEEK SO I THINK BETTER IF I USE ENGLISH TO SAY THAT** *I think one of the most XXX things about what happened in paris is a city that so many people associate with love what happened there was so the opposite of that* **I LOVE PARIS I'VE BEEN THERE SO MANY TIMES I'VE ALMOST PROPOSED TO MY WIFE IN PARIS I SHOULD HAVE A: IT WOULD HAVE MADE FOR A FAR LESS AWKWARD INTENSE FLIGHT HOME A: I GOT AROUND TO IT SOMETIMES YOU TAKE TIME FOR THESE THINGS A: SO I THINK THAT'S WHAT MADE ME SO SAD ABOUT IT WAS THAT I ASSOCIATED SO MANY NICE THINGS WITH PARIS BUT IT ALSO XXX THINKING ABOUT THAT I REALIZE THERE ARE OTHER PLACES WHERE THINGS LIKE THIS HAPPENED ALL THE TIME** *Beirut also had a terrible bombing by isis last week as well and* **I CERTAINLY WAS GUILTY** *of not paying the same level of attention to that atrocity a:nd* **YOU KNOW WHEN YOU THINK** *about the places where these terrible things are happening the most right now it would be Syria a place where the people who live there who are trying to live normal lives are so desperate to leave and for those refuges whose lives are so difficult right n ow* **I THINK** *one of the many and there are so many sad things about what happened in paris but certainly one of them is how much harder life is going to be for those refuges because of this a:nd so* **I WOULD JUST SPARE A: A THOUGHT** *for all of the people who who are affected by this tragic events and hopefully hopefully things will be just a little bit better tomorrow* **BEING MARTEDI FRENCH FOR TUESDAY NAILED IT** *A: so thank you everybody for indulging me and let's get to the news (…)*

[15] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 2'22''

13. *ROMÂNIA DE LA A LA Z* (Host: Sabin Gherman) – CE NE AȘTEAPTĂ DUPĂ ATENTATELE DIN PARIS? (see details of transcription)[16]





SG: (…) /vorbim în prima parte a emisiunii despre atentatele de la paris â (…) vorbim cu domnul emil culda/ hai să zicem analist și economic a tot ce înseamnă societate\ bine ați venit



EC: bună ziua\ bine v-am regăsit

SG: M-AM UITAT LA TELEVIZOR\ EU CRED CĂ ÎN ULTIMELE ZILE NU M-AM CULCAT MAI DEVREME DE ORA 3\ N OAPTEA\ DE DIMINEAȚA\ NU-ȚI VINE SĂ CREZI CĂ SE-NTÂMPLĂ ATÂT DE REPEDE LUCRURI CARE ALTĂ DATĂ RĂMÂN ÎN MANUALE DE ISTORIE\ DECI PUR ȘI SIMPLU EȘTI FAȚĂ-N FAȚĂ CU ISTORIA ÎȚI MAI TRAGE EA CÂTE-UN PUMN\ TE MAI FACI TU CĂ TE FEREȘTI\ ÎȚI MAI TRAGE-UN ȘUT LA FICAT\ IAR TE FACI CĂ TE FEREȘTI LA SFÂRȘIT TE DĂ DE TOȚI PEREȚII ȘI: PE CÂND SĂ CREZI CĂ EȘTI ÎNVINS AUZI UN SEMN DE SPERANȚĂ\ ȘI SEMNU ĂSTA DE SPERANȚĂ ÎN TOATĂ NEBUNIA ASTA CU PARISU/ ȘTIȚI CARE-O FOST/ NU DECLARAȚIA HOLLANDE\ HOLLANDE FACE POLITICĂ AȘA CUM FAC TĂȚI\ NICI: ȘMECHERIA CĂ IES LA TRIBUNĂ/ ȘI ZIC VIVE LA FRANCE/ VIVE LA REPUBLIQUE/ CHESTII DE GENU ACESTA\ SPERANȚA A FOST A FOST ÎN MOMENTU-N CARE OAMENII ĂIA DE PE STA DION AU IEȘIT AȘA ÎNFRIGURAȚI DE ȘTIRILE NESIGURE\ DE TOT CE-AUZEAU EI ZVONURI CÂNTÂND IMNUL NAȚIONAL MARSEIEZA\ ASTA A FOST SĂ ZICEM BĂ SPERANȚA AIA CĂ LUMEA MERE MAI DEPARTE\ CU TOȚI PROȘTII CARE TRAG CU PRAȘTIA-N LUME/ LUMEA TOTUȘI MERGE MAI DEPARTE\ NE-AȘTEAPTĂ CEVA SEMNIFICATIV DUPĂ DUPĂ ATENTATELE ASTEA/ SE SCHIMBĂ CEVA-N AND-UL NOSTRU ÎN DEMOCRAȚIE/

[16] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 7′34′′

EG: *e în adn-ul nostru e mai greu să se întâmple în sistemul nostru democratic în sistemul nostru politic social probabil în funcționarea uniunii europene probabil de politici privind imigranții probabil probabil/* **MI-E GREU SĂ APRECIEZ ACUM\ E POSIBIL S-APARĂ NIȘTE SCHIMBĂRI** *dacă urmărim puțin istoria recentă constatăm că după atentatul din 11 septembrie cel puțin în statele unite și parțial și-n europa occidentală și-n alte părți ale lumii s-au înăsprit: niște controale legate de accesu' peste granițele acestor state de eu știu probabil alte informații privitoare la cei care ă: intrau în teritoriul lor\ pe scurt aceste forme clasice oarecum de securitate s-au perfecționat* **ȘTIU IO SAU NICI NU ȘTIU CUM SĂ LE NUMESC** s-au *înăsprit\ ceea ce probabil că nu e neapărat rău fără-ndoială\ în europa n-am avut poate de-a face cu același: stil de-a crește exigența aceasta\ și ceea ce vedem ș-acum am observat că discută de-o vreme bună\ legat de valul acesta al refugiaților care neîndoielnic au motive temeinice să plece de-acolo* **ADICĂ NICI NU PUTEM Ă: SĂ CONFUNDĂM DOAMNE FEREȘTE TOT VALUL ACESTA DE OAMENI CU POTENȚIALI DOAMNE FEREȘTE ZIC IARĂȘI TERORIȘTI ** *însă cumva a prins nepregătită europa și cu opinii destul de divergente și foarte schimbătoare așa-n timp ce facem cum procedăm\ este sigur una din modalitățile prin care probabil poți filtra poți preveni niște lucruri* **ÎNSĂ LA ACEASTĂ FORMĂ DE NICI MĂCAR N-O POT NUMI LUPTĂ NICI RĂZBOI NICI NU ȘTIU CUM S-O NUMESC TERORISMUL\ GHERILĂ E UN FEL DE GHERILĂ DA' ALTFEL NU ȘTIU CUM SĂ ZIC ADICĂ GHERILA ÎMPOTRIVA AUTORITĂȚILOR Ș-AȘA MAI ÎNȚELEG ÎMPOTRIVA POLIȚIEI OFICIALE APAR POLIȚII PARALELE ȘI MILIȚII DE NU ȘTIU CARE\ DAR AȘA ÎMPOTRIVA NEVINOVAȚILOR ÎI CEVA: DE NE-NȚELES PENTRU MINE**





SG: *asta a șocat pe toată lumea pentru că n-a mai fost vorba de un grup anume un grup țintă* **MĂ DUC LA ĂLA PENTRU CĂ ÎNAINTE ERAU BUN EVREI MĂ DUC LA ĂLA PENTRU CĂ ARE NU ȘTIU CE\ COMPANIE DE ARMAMENT CARE LIVREAZĂ ARME PENTRU ĂIA CARE LUPTĂ ÎNPOTRIVA ISIS\ ACUM A FOST LA-NTÂMPLARE**





EG: **ESTE O FORMĂ DE TEROARE ÎN FORMĂ PURĂ\ TEROARE PUR ȘI SIMPLU\ HAI SĂ SEMĂNĂM TEROARE\ SIGUR ÎN NUMELE UNEI CAUZE Ș-ALTELE ASEMENEA\ EI SE PARE CĂ NU SUNTEM PREGĂTIȚI PENTRU ASTA\ Ă: NU SUNTEM SUFICIENT DE PREGĂTIȚI\ ȘI** *reacția franței dincolo de cea a oamenilor obișnuiți care au simțit nevoia să răspundă în felul în care ați subliniat dumneavoastră de solidaritate de luptă împreună de mergem înainte că ăsta era mesaju' celor care au ieșit de pe stadion xxx marseieza/* **SIGUR CĂ E UN SEMN BUN CĂ NU NE LĂSĂM INTIMIDAȚI\ CĂ NU VREM SĂ CEDĂM ACESTOR FORME CRIMINALE DE







ATACURI ASUPRA OAMENILOR NEVINOVAȚI\ DAR NU-I SUFICIENT CATEGORIC\ ȘI EU MĂ-NTREB CE-I DE FĂCUT PENTRU CĂ: SENZAȚIA MEA ESTE CĂ TOATĂ ȘCOALA ACEASTA A STRUCTURILOR DE PROTECȚIE ȘI DE SIGURANȚĂ A UNEI ȚĂRI A UNUI STAT/ NU E SUFICIENT LA ACE ASTĂ ORĂ PENTRU A PUTEA ȘI UNOR ASTFEL DE DE ATACURI ȘI SITUAȚII/ MĂ TEM CĂ-N TOATĂ TEORIA ACEASTA A SERVICIILOR CARE FAC ȘI DREG NU SE BAZEAZĂ PE ALTCEVA DECÂT PE FORME OARECUM CLASICE DE DOCUMENTARE INFORMARE ȘI ALTELE/ ȘI SE PARE CĂ LA ACȚIUNI DE FELUL ACESTA SUNT TOTAL NEPREGĂTITE\ FAPTUL CĂ NE-ASCULTĂ LA TOȚI TELEFOANELE ȘTIU IO CE MAI FAC DA ESTE-O PĂRTICICĂ DIN ȘI PUTEM S-O DISCUTĂM\ SUB ASPECTUL ALTOR IMPLICAȚII PRIVIND DREPTURILE OMULUI Ș-AȘA MAI DEPARTE\ DA' NU-I NICI PĂ DEPARTE SUFICIENT AR ÎNSEMNA SĂ AI OAMENI INFILTRAȚI ACOLO CU TOTUL O MUNCĂ ȘI CRED O ACTIVITATE CU TOTUL DIFERITĂ DE PÂNĂ ACUMA PENTRU CAR ECRED CĂ SERVICIILE SECRETE DIN ÎNTREAGA LUME NU SUNTPREGĂTITE**

SB: **N-AU CUM PENTRU CĂ ȘI ĂȘTIA TERORIȘTII AU COMUNICAT PRINTRE EI ÎNTRE EI PRIN INTERMEDIUL REȚELELOR DE JOCURI ONLINE NEBUNII (…)**[17]

[17] We would like to mention that this show assigns this topic 27'39'', but we have chosen to only transcript the excerpt relevant for our argumentation.

14. STAREA NAȚIEI (Host: Dragoș Pătraru) – 15 NOIEMBRIE 2015, ULTIMUL CONCERT LA PARIS (see details of transcription)[18]





DP*: /bun găsit la starea nație:i eu sunt dragoș pătraru gazda dumneavoastră* /da **ȘTIU CU TOȚII AȘTEPTAȚI GLUMELE DESPRE CHILOȚII TÂNĂRULUI REMANIAT DE LA SĂNĂTATE ÎNAINTE DE A FI NUMIT\ ȘI GLUMELE DESPRE PROGRAMUL DE GUVERNARE CARE ESTE TREBUIE S-O SPUNEM ȘI VOI EXPLICA ȘI DE CE-N EMISIUNE/ DOAR O GLUMĂ\ O GLUMĂ DESTUL DE PROASTĂ\ AȘA CUM ESTE ȘI NOMINALIZAREA LA JUSTIȚIE A UNEI PERSOANE FĂRĂ STUDII JURIDICE\ CAM PÂNĂ AICI MERGE TEHNOCRAȚIA NU/ BREASLA ASTA ATÂT DE NUMEROASĂ N-A PUTUT SĂ DEA NICIUN OM BUN PENTRU MINISTERUL JUSTIȚIEI\ CICĂ CIOLOȘ AR FI SUNAT LA DREPT SĂ CEARĂ UN OM DAR I S-A SPUS CĂ PENTRU UN TEHNOCRAT LA JUSTIȚIE TREBUIE SĂ ÎNCERCE MAI BINE LA POLITEHNICĂ\ E ÎNAINTE DE A NE DISTRA PE SEAMA NOULUI GUVERN, ÎNAINTE DE A-L FACE DE RÂS NU PUTEM SĂ NU DISCUTĂM DESPRE SFÂRȘITUL DE SĂPTĂMÂNĂ ÎNSÂNGERAT \ DESPRE UN NOU SFÂRȘIT DE SĂPTĂMÂNĂ ÎNSÂNGERAT** *joi un dublu atentat sinucigaș a provocat patruzeci și unu de morți și două sute de răniți la Beirut\ iar vineri seara mai mulți demenți au omorât la paris o sută douăzeci și nouă de oameni și au rănit alți trei sute cincizeci\ tot vineri la bagdad au murit optsprezece oameni și au fost peste patruzeci de răniți într-un atentat organizat în timpul înmormântării unui militar UCIS în lupta cu statul islamic\ sâmbătă în turcia mai mulți polițiști de frontieră au fost răniți într-un alt atentat sinucigaș* **DESIGUR/ EVENIMENTUL CARE NE-A**









[18] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 5′49′′

AFECTAT CEL MAI MULT PE NOI ROMÂNII A FOST CEL DE LA PARIS\ PENTRU CĂ PARISUL ESTE ÎN EUROPA PENTRU CĂ SUNTEM O ȚARĂ EUROPEANĂ ȘI: NU ÎN CELE DIN URMĂ FRANCOFONĂ IAR LA PARIS ÎN SERIA DE ATENTATE DE VINERI AU MURIT ȘI DOI ROMÂNI







((00:51:00 înregistrare filmare atentatele de la paris))
DP: E TRAGIC CE S-A ÎNTÂMPLAT ÎN FI:ECARE DINTRE CELE TREI CAPITALE\ DAR ESTE OMENEȘTE SĂ NE ÎNDREPTĂM ATENȚIA ȘI COMPASIUNEA ÎNSPRE PARIS\ PENTRU CĂ ESTE MULT MAI APROAPE DE NOI ȘI PENTRU CĂ FIIND MAI APROAPE NE PUTEM GÂNDI CĂ SUNTEM ȘI NOI ÎN PERICOL DINCOLO DE NUMĂRUL FOARTE MARE DE VICTIME ÎI CUNOAȘTEM ACUM ȘI PE AUTORII ATENTATELOR *fundamentaliștii aparținând statului islamic au revendicat atentatul de la paris -- așa cum l-au revendicat și pe cel din beirut\ și cum sunt vinovați și de cel din bagdad\ ba și de cel din turcia* **PRACTIC NIȘTE BARBARI AU DECLARAT RĂZBOI LUMII\ NU AZI NU VINERI/ CI CU MULTĂ VREME ÎN URMĂ/ DAR ABIA DUPĂ ATENTATELE DE LA PARIS A ÎNȚELES ASTA ȘI PREȘEDINTELE FRANȚEI**



((00:12:00 discurs presedinte franta, tradus pe fundal și reprodus în transcrierea noastră)) *dragi compatrioți (.) atacurile de la paris (.) și saint denis sunt un act de război\))*



DP: și/ **NICI NU SE OPRISERĂ ÎMPUȘCĂTURILE LA PARIS NICI NU SE DETONASE ULTIMUL ATENTATOR CĂ VUIA/ DEJA LUMEA ARĂTÂND CU DEGETUL SPRE REFUGIAȚII DIN ORIENT\ ORICÂT DE CINIC AR SUNA CEI O SUTĂ DOUĂZECI ȘI NOUĂ DE MORȚI DE LA PARIS AU DEVENIT**

JUSTIFICAREA IDEALĂ PENTRU ADEPȚII ÎNCHIDERII GRANIȚELOR ÎN FAȚA VALULUI DE REFUGIAȚI



((00:06:00 discurs raportat din presă al unei declarații Traian Băsescu): *dacă vrem o soluție realistă închiderea frontierelor ue și expulzarea migranților este soluția corectă*



TB: *noi avem de făcut câteva lucruri\ în primul rând să NU acceptăm varianta cotelor (.) este greșită n-are nimic comun cu interesele țării și cu: ă: viziunea popoarelor cărora le trimiți ă: cu cultura cu viziunea cu acceptabilitatea popoarelor cărora le trimiți tu administrativ câteva mii de musulmani\ românia NU trebuie să primească ă: sînt ă: trebuie să refuze varianta cotelor*



DP**: HM/ ÎNCĂ NU ȘTIE NIMENI\ NICI/ MĂCAR IMENSUL APARAT DE SECURITATE FRANCEZ CUM AU FOST PREGĂTITE ATENTATELE ȘI UNDE\ E FOARTE PROBABIL CA MULȚI DINTRE ATENTATORI SĂ FIE FRANCEZI\ NĂSCUȚI CRESCUȚI ȘI EDUCAȚI ÎN FRANȚA\ DAR CÂT DE CONVENABIL E PENTRU UNII SĂ DEA VINA PE REFUGIAȚI\ MAI ALES/ CĂ ASTA LE CONFIRMĂ TEORIILE A:NTI-UMANITARE ORICUM E AGITAȚIE MARE ÎN CANCELARIILE MONDIALE CUM A FOST DE FIECARE DATĂ DUPĂ ASTFEL DE EVENIMENTE ȘI DUPĂ ATACURILE DIN STATELE UNITE/ ȘI DUPĂ CELE DE LA MADRID/ CELE DE LA LONDRA/ SAU CHIAR CEL DE LA ÎNCEPUTUL ANULUI DIN REDACȚIA CHARLIE HEBDO\ A FOST AGITAȚIE LA NIVEL ÎNALT/ DAR ATENTATELE AU CONTINUAT/ BA CHIAR S-AU ÎNTEȚIT\ DE CE/ HM PENTRU CĂ POLITICIENII N-AU SOLUȚII\ SAU NU LE GĂSESC PE CELE BUNE\ VA MAI TRECE TIMP PÂNĂ CÂND ALEȘII NOȘTRI PESTE TOT ÎN LUME VOR FI CAPABILI ȘI DE ALTCEVA DECÂT DE DISCURSURI RĂZBOINICE POST ATENTATE\ PÂNĂ ATUNCI ÎNSĂ REMARCĂM REACȚIILE UNUI POPOR CARE A ALES SĂ NU SE TEAMĂ**



((00:30:00 filmarea cu cetățeni francezi cântând imnul franței))

DP: ȘI MAI E CEVA/ TERORIȘTII FUNDAMENTELIȘTI DIN STATUL ISLAMIC SUNT PRINCIPALII VINOVAȚI PENTRU SITUAȚIA ACTUALĂ\ DAR N-AR FI PUTUT AJUNGE ATÂT DE DEPARTE FĂRĂ COMPLICI\ IAR PRIN DECIZIILE PE CARE LE IAU DE ANI BUNI/ COMPLICI NU SUNT ALȚII DECÂT POLITICIENII CARE CONDUC LUMEA/ AȘA-ZIS CIVILIZATĂ\ ȘI TOT DIN VINA POLITICIENILOR



DE DATA ASTA AI NOȘTRI/ SE MOARE ÎN CONTINUARE DUPĂ TRAGEDIA DIN COLECTIV\ NUMĂRUL VICTIMELOR A AJUNS LA CINZECI ȘI ȘASE LA OARE LA CARE AM ÎNREGISTRAT EMISUNEA\ SĂ NU UITĂM ASTA // SĂ NU NE PIERDEM CONCENTRAREA DOAR PENTRU CĂ NE FLUTURĂ UNII TEHNOCRAȚIA PRIN FAȚA OCHILOR\ SĂ NU PLECĂM PE FENTELE ASTEA/ DA/ VĂ ROG

15. *LUMEA LUI BANCIU* (Host: Radu Banciu) –
15 NOIEMBRIE 2015 (see details of transcription)[19]





/bine v-am găsit dragi prieteni/ **ÎNVÂRTIM ȘI NOI CE PUTEM MAI REPEDE ÎN MOMENTELE DE FAȚĂ** ă: *facem și anunțu' că la această oră armata franceză prezentă în Irak bombardează MASIV orașul XXX în Siria unde s-ar afla unul dintre fiefurile ă: importante și tradiționale ale statului islamic/ bombardamentul a început cu vreo jumătate de oră în urmă/ și va dura atât cât va fi necesar/ francezii sunt așadar pe picior de război/ au și declarat de altfel această stare/ ă*: **VREAU SĂ VĂ SPUN/ O SĂ FIM CÂT SE POATE DE CONCIȘI**



ASTĂZI\\ PENTRU CĂ ORICUM S-AU TRAS TOATE CONCLUZIILE ȘI TOATE GLOANȚELE ÎN CEEA CE PRIVEȘTE ACEST ATENTAT\\ MĂCAR PENTRU MOMENT\\ VREAU SĂ VĂ REAMINTESC CĂ ȘI AMERICANII AU COMBĂTUT AL-QAEDA CU RESURSE IMPORTANTE ȘI PÂNĂ LA URMĂ AU JUGULAT-O\\ I-AU OMORÂT ABSOLUT TOȚI LIDERII/ DA/ I-AU REDUS TOATE RESURSELE DE LA CELE PETROLIERE PÂNĂ LA CELE DE PORTOFEL\\ N-A MAI RĂMAS AL-QAEDA PRACTIC CU NIMIC/ EI BINE LIDERII MORȚI ȘI-AȘA



MAI DEPARTE/ TERORISMUL N-A DISPĂRUT DIMPOTRIVĂ\\ ESTE POSIBIL CA ARMATA FRANCEZĂ SĂ CÂȘTIGE TOATE BĂTĂLIILE ÎN SIRIA ȘI IRAK EVIDENT ȘI CELE DIN MALI PENTRU CĂ DISPUNE DE FORȚE INCREDIBILE ȘI DE: BANI NELIMITAȚI\\ DA' ASTA NU ÎNSEAMNĂ CĂ VA STÂRPI TERORISMUL\\ PROBLEMA CARE SE PUNE ÎN FRANȚA ÎN MOMENTUL DE FAȚĂ TOT MAI ACUTĂ DIN PĂCATE NU LE APARȚINE POLITICIENILOR/ PENTRU CĂ ACEȘTIA N-AU AVUT PARTE DE O REVOLUȚIE DE TIP COLECTIV LA NOI SIGUR SPUN RÂZÂND AMAR/ ȘI NICI NU POT SĂ FIE DESCHIȘI\\ DECI ÎN

[19] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 9′58′′

FRANȚA SE VORBEȘTE TOT DESPRE LUCRURI DĂ GENUL ACESTA\ ACEST BOMBARDAMENT ASUPRA SIRIEI ESTE IATĂ O PRIMĂ CONSECINȚĂ\ PROBLEMA ESTE CĂ ISLAMISMUL ÎN FRANȚA RADICALIZAT VINE DIN INTERIOR\ FRANȚA ARE MAI MULȚI ISLAMIȘTI DECÂT ARE SIRIA ÎN MOMENTUL DE FAȚĂ\ MAI MULȚI RADICALI DECÂT GĂSIM ÎN ACEST ȚĂRI UNDE EA COMBATE TEORISMUL\ DECI ESTE CUM MĂ EXPRIMAM ȘI SÂMBĂTĂ SEARA UN FEL DE LEUCEMIE DINTR-ASTA GENERALIZATĂ\ PROPRIUL SÂNGE AȘADAR ESTE CANCERUL\ ȘI DE ACOLO VA FI FOARTE GREU DE COMBĂTUT DACĂ NU SE IAU NIȘTE MĂSURI FĂRĂ PRECENDENT /DAR NU MĂSURI FĂRĂ PRECENDET ÎN GURA UNOR POLITICIENI\ PENTRU CĂ POLITICA ESTE O MINCIUNĂ MONUMENTALĂ\ DA/ ÎN POLITICĂ NU POȚI SĂ SPUI DECÂT CEEA CE NU GÂNDEȘTI\ TOATE MANIFESTAȚIILE ASTEA CU INIMIOARE CU DRAPELUL FRANȚEI CU TURNUL EIFFEL CARE NU ILUMINEAZĂ ÎN ACEASTĂ SEARĂ/ CU MĂSURILE DE SOLIDARITATE CU FOTBALIȘTI DE PESTE TOT DIN LUME PUPÂND DRAPELUL FRANȚEI DUPĂ UN GOL MARCAT NU VA STÂRPI TERORISMUL DIN FRANȚA ȘI ACESTE ATENTATE VOR CONTINUA\ GUVERNUL FRANȚEI\ DA/ DE STÂNGA N-A FĂCUT NIMIC\ LITERALMENTE DUPĂ ACEA Ă MANIFESTARE IEȘITĂ DIN COMUN PRACTIC UNICĂ ÎN LUME CARE Ă: A AVUT LOC DUPĂ ATENTATELE DE LA CHARLIE HEBDO CÂND ELITA ELITA FRANȚEI A FOST MĂCELĂRITĂ DE ISLAMISM\ NU S-A FĂCUT NIMIC\ LUMEA PUPA DRAPELUL FRANȚEI S-A FĂCUT ÎN STÂNGA ȘI-N DREAPTA SE TOT DISCUTA CĂ DOMNULE CĂ O SĂ IAU MĂSURI CĂ NU ȘTIU CE\ NU S-AU LUAT MĂSURI\ DAR VORBIM DESPRE MĂSURILE INTERNE\ DA/ DE ASTA SPUN CĂ DIN PĂCATE CLASA POLITICĂ NU MAI ESTE Ă: ACTUALĂ PRACTIC NICĂIERI ÎN LUME\ CE TREBUIE FĂCUT PRACTIC TREBUIE INTERVENIT ÎN MASĂ ÎN INTERIORUL POPULAȚIEI FRANCEZE\ SIGUR CĂ ACUM OAMENI CARE NU MAI SUNT LA PUTERE UN TRAIAN BĂSESCU DE-AL LOR ADICĂ NICOLAS SARKOZI ÎNCEPE ȘI EL SĂ SPUNĂ ASTĂZI LUCRURI PE CARE PÂNĂ ACUM NU LE-A ROSTIT NIMENI ÎN POLITICA FRANCEZĂ\ ȘI-ANUME/ SĂ FIE Ă: ARESTAȚI LA DOMICILIU TOȚI CEI CARE SUNT FIȘAȚI DE SERVICIILE SECRETE

SĂ FIE ARESTAȚI LA DOMICILIU SAU SĂ POARTE BRĂȚĂRI ELECTRONICE TOȚI RADICALII DIN FRANȚA\ FRANCEZII ÎI CUNOSC P-ĂȘTIA\ ȘTIU DESPRE CINE-I VORBA\ VREAU SĂ VĂ ANUNȚ CĂ ÎN ROMÂNIA SE TRĂIEȘTE ÎNCĂ CU IMPRESIA CĂ ERAU NIȘTE TEORIȘTI PROFESIONIȘTI CEI CARE AU OMORÂT O SUTĂ DOUĂZECI ȘI NOUĂ DE CETĂȚENI ÎN PARIS VINERI SEARA\ CĂ NICIUNUL DINTRE EI NU ERA TERORIST\ ȘI NICI UNUL DINTRE EI NU ERA DE MARE ANVERGURĂ\ ERAU NIȘTE GĂINARI CHIAR ȘI CEL DESPRE CARE CUNOSC MAI MULTE ELEMENTE DECÂT S-AU ANUNȚAT ÎN PRESA DE LA NOI\ CHIAR ȘI CEL ASUPRA CĂRUIA S-A GĂSIT UN PAȘAPORT SIRIAN ERA UN DERBEDEU\ DECI ERAU DERBEDEI/ CEEA CE ESTE FOARTE GRAV ATUNCI CÂND NU MAI FACEM POLITICĂ\ PENTRU POLITICIENI NU ESTE O CHESTIUNE CHIAR ATÂT DE GRAVĂ\ PENTRU CĂ DE-ASTA SERVICIILE SECRETE NU FIȘAU\ FIȘAU PÂNĂ LA UN PUNCT\ DAR NU PUTEAU SĂ URMĂREASCĂ TOT GĂINAȚUL SOCIETĂȚII\ PATRU VIRGULĂ CINCI MILIOANE DE MUSULMANI ÎN FRANȚA\ NU POȚ I SĂ-I URMĂREȘTI PE TOȚ I\ ASTĂZI ÎMI POVESTEA CINEVA/ PE O STRADĂ DIN CENTRUL PARISULUI/ UN BĂCAN DA CARE SIGUR C-A AUZIT LA RADIO CE-ASCULTA EL/ SIRIA ALGERIA MAROCUL/ NU ȘTIU CE-ASCULTA LA RADIO\ DINTR-O DATĂ A SIMȚIT CUM URCĂ SÂNGELE-N EL\ UN BĂCAN DE 30 DE ANI\ LINIȘTIT CHELIOS MOACA AIA DE ARAB ABSOLUTĂ\ ȘTIȚI CE-A FĂCUT MĂ A URCAT SÂNGELE-N EL PÂNĂ-N CAP A VĂZUT ȘI EL TOATE MIȘCĂRILE ASTEA DE SOLIDARITATE DE NU ȘTIU CE\ A SCOS PUȘCA NU CONTEAZĂ DE UNDE O AVEA\ UITE CĂ DONALD TRUMP SE ÎNȘEALĂ AICI\ EXISTĂ ȘI FRANCEZI ÎNARMAȚI MĂI BĂIATULE/ S-A ÎNTORS A LUAT PUȘCA/ S-A MAI VERIFICAT O DATĂ-N ACTE\ A VĂZUT CĂ-I MUSULMAN\ A IEȘIT PĂ STRADĂ Ș-A TRAS CINCIZECI DE GLOANȚE\ NU ERA PUȘCAȘ DE ELITĂ\ A SPART NIȘTE GEAMURI MAI MULT\ I-A SPERIAT UN PIC P-Ă ĂIA\ DA O LUASE RAZNA MĂ/ O LUASE RAZNA\ NU SE ȘTIE DACĂ ERA VORBA DE INTERVENȚIA IMAMILOR AICI\ DAR OMUL N-A MAI PUTUT PUR ȘI SIMPLU VEDEȚI UN DERBEDEU DE FAPT\ UN TIP LINIȘTIT TREIZECI DE ANI\ VINDEA APĂ MINERALĂ DE DOUĂ ORI MAI SCUMPĂ DECÂT O LUA DE LA CARREFOUR\ VINDEA SMOCHINE ȘI

CURMALE PRESATE ADUSE DIN ZONELE ISLAMISTE DE TREI PATRU ORI MAI SCUMP\ VINDEA LINTE VINDEA MERIȘORI VINDEA RODIE VINDEA TOATE CĂCATURILE PE CARE LE MĂNÂNCĂ EI\ DA/ ÎN BUTICUL LUI VINDEA ȘI ZIARELE FRANCEZE DIN ZIUA RESPECTIVĂ MAI VINDEA ȘI DULCIURI \CĂ MĂNÂNCĂ ȘI EI FOARTE MULTE DULCIURI\ NU VINDEA ALCOOL NU VINDEA ZIARE UNDE ERAU FEMEI DEZBRĂCATE\ ȘI TOATĂ LUMEA-L APRECIA PE STRĂDUȚA LUI\ PENTRU CĂ ȘI VREAU SĂ VĂ SPUN ȘI SIGUR TOȚI CEI CARE AU FOST MĂCAR O ZI ÎN FRANȚA ȘTIU ACEST LUCRU\ TOATE BUTICURILE DA/ TOATE COMERȚURILE ASTEA DE STRADĂ ÎN FRANȚA SUNT ȚINUTE DE ARABI\ TOATE\ EVENTUAL SUNT UNELE DAR\′ NU COMENTĂM ACUMA CĂ MI SE PARE DE-O STÂNJENEALĂ PENTRU MINE CARE SUNT UN JURNALIST SERIOS\ NU VREAU ACUMA SĂ VORBESC DESPRE CEI CARE NU SUNT RADICALI\ CEI CARE NU SUNT FUNDAMENTALIȘTI\ DA CEI TOȚI FRANCEZII SUNT VOLTAIRE/ LASAȚI-MĂ CU TÂMPENIILE ASTEA\ NOI VORBIM DESPRE ACTUALITATE\ DA/ ÎN MOMENTUL DE FAȚĂ ASTA-I ACTUALITATEA\ VAI CĂ NU SUNT TOȚI\ DA MĂ NU SUNT TOȚI FRANCEZII VOLTAIRE\ DA/ DAR NU DISCUTĂM DESPRE ASTA\ CĂ NU SUNT TOȚI AȘA\ NICI NENEA ĂSTA NU ERA ASTA VREAU SĂ VĂ SPUN\ NU ERA\ POATE CĂ TOTUȘI SE DUCEA DIN CÂND ÎN CÂND LA MOSCHEE XXX MINISTRUL DE INTERNE AL FRANȚEI SPUNE IARĂȘI PENTRU PRIMA DATĂ ÎN ACEASTĂ SEARĂ/ CĂ SE VOR ÎNCHIDE MOSCHEELE DIN FRANȚA DACĂ SE VA MAI AUZI DE CĂTRE SERVICIILE SECRETE DE EXEMPLU CĂ ACOLO PE LÂNGĂ RUGĂCIUNILE ALEA LAMENTABILE ȘI SLUJBELE ALEA SE MAI ȘI DĂ CÂTE-UN MESAJ DIN ĂSTA DE URĂ DE INSTIGARE DE INFORMARE/ UITE CE S-A MAI ÎNTÂMPLAT LA BĂIEȚII NOȘTRI SIRIENI PE LA FRAȚII NOȘTRI SIRIENI\ FRANȚA BOMBARDEAZĂ ÎN SIRIA OBIECTIVELE STATULUI ISLAMIC\ DECI NU BOMBARDEAZĂ POPULAȚIA CIVILĂ DIN SIRIA\ XXX A SPUS ASTĂZI O FRAZĂ CARE LE DĂ PESTE CAP TUTUROR PROȘTILOR CARE CREDEAU CĂ UNIUNEA EUROPEANĂ SĂ VA-NMUIA DIN PRIMA\ ȘI PENTRU ĂȘTIA CARE CONSIDERAU CĂ REFUGIAȚII SUNT MAREA PROBLEMĂ \N-AU NICIO LEGĂTURĂ REFUGIAȚII ÎN

ACEST ATENTAT\ Ș-A SPUS AȘA/ PĂI TOCMAI REFUGIAȚII FUG DE CEI PE CARE NOI ÎI COMBATEM ÎN SIRIA/ CEEA CE ESTE ABSOLUT ADEVĂRAT\ DECI SĂ NU-MI VENIȚI MIE CU TEORII\ EU CARE CUNOSC TOATĂ SITUAȚIA ASTA DE-A FIR A PĂR\ POT S-O POVESTESC MINUT CU MINUT\ PUTEȚI SĂ LE-O SPUNEȚI ALTORA\ SĂ NU-MI VENIȚI MIE SĂ-MI SPUNEȚI CĂ EMIGRANȚII ĂȘTIA CARE VENEAU RUPȚI ÎN COATE AU PUS LA CALE ATENTATUL DIN FRANȚA\ ÎN PRIMUL RÂND CĂ ERAU ÎNCĂ O DATĂ SPUN DERBEDEI\ CETĂȚENI FRANCEZI\ UNII RESIDENȚI ÎN BELGIA\ ALȚII ÎN FRANȚA\ GUNOAIE ALE SOCIETĂȚII\ AȘA CUM AM SPUS-O ȘI LA CHARLIE HEBDO\ AM DETALIAT ATUNCI CUM TOATĂ LUMEA ȘTIE DE ASTĂZI CĂ AU ÎNCEPUT SĂ SE MAI DEZLEGE LIMBILE\ CEI CARE AJUNG MARGINALII SOCIETĂȚII\ CEI CARE NU SE INTEGREAZĂ CEI PE CARE NU-I DUCE CAPUL ȘI CARE LA UN MOMENT DAT DIN OAMENI BUNI DEVIN OAMENI RĂI\ ĂȘTIA SUNT TERORIȘTII\ DA/ EI SUNT NIȘTE OAMENI RACOLAȚI UȘOR PE BANI PUȚINI DA/ CARE NU DISPUN DE MIJLOACE NU SUNT TRĂGĂTORI DE ELITĂ ATENȚIE/ NU MAI SUNT ĂIA PĂ CARE AL-QAEDA ÎI FORMA LA UN MOMENT DAT\ ĂIA AU FOST DE MULT DESFINȚAȚI\ ĂȘTIA SUNT NIȘTE OAMENI SIMPLI\ POT SĂ FII TU POT SĂ FIU EU\ DA/ EU DE EXEMPLU ASTĂZI DAC-AȘ FI FOST FRANCEZ SAU DAC-AȘ FI FOST APROPIAT DE MIȘCĂRILE ASTEA DE DOI LEI DE PE FACEBOOK ȘI DE PRIN SOCIETATE AȘ FI SPUS AȘA/ SUNTEM CU TOȚII MUSULMANI/ ASTĂZI CU TOȚII SUNTEM MUSULMANI/ ȘTIȚI DE CE/ PENTRU CĂ ÎN ORICARE DINTRE NOI POATE SĂ EXISTE CRIMINALUL DE MÂINE\ NU SUNTEM FRANCEZI\ NU NU M-AM DECLARAT NICIODATĂ CHARLIE\ DEȘI CHIAR I-AM IUBIT PĂ OAMENII ĂIA\ ÎI CUNOȘTEAM ÎI CITEAM Ș-AȘA MAI DEPARTE\ NU M-AM DECLARAT CHARLIE PENTRU CĂ NU SUNT IPOCRIT (…)[20]



[20] We would like to mention that this show assigns this topic 33'21'', but we have chosen to only transcript the excerpt relevant for our argumentation;

16. ÎN GURA PRESEI (Host: Mircea Badea) – 15 NOIEMBRIE 2015 (see details of transcription)[21]



BUN\ ACUMA ȘTIM CU TOȚII CE S-A ÎNTÂMPLAT ÎN FRANȚA\ FOARTE FOARTE PE SCURT (.) ((SUSPINĂ)) PE MINE MĂ DERANJEAZĂ\ FOARTE MULT REFLEXUL (.) NU VREAU SĂ-L CATEGORISESC FOARTE NEGATIV CĂ NU NU: E MOMENTUL ACUM\ DA' MĂ DERANJEAZĂ REFLEXUL DE



NEÎNȚELES PENTRU MINE/ REFLEXUL UNIC ACESTA CU S-A ÎNTÂMPAT O TRAGEDIE/ HAIDEȚI SĂ NE RUGĂM/ BUN SIGUR NE RUGĂM/ DA ATÂT/ ASTA PARE A FI SINGURA PREOCUPARE\ ȘI-ACUM APRINDEM LUMÂNĂRI\ OK SIGUR APRINDEM LUMÂNĂRI/ NE RUGĂM/ ȘI-ATÂT/ DA\ N-AU TRECUT DOUĂSPREZECE LUNI DE LA CHARLIE HEBDO\ CE SĂ VEZI/ TOT ÎN PARIS\ NE-AM RUGAT/ (.) NU S-A ÎNTÂMPLA T NIMIC/ ÎN SENS POZITIV\ S-A MAI ÎNTÂMPLAT O DATĂ: LA O SCARĂ: MĂ ROG/ MULT MAI NUMEROASĂ CA SĂ ZIC AȘA\ DECI SIGUR NE RUGĂM/ DA ATÂT/ S-A-NTÂMPLAT O TRAGEDIE/ SĂ-APRINDEM LUMÂNĂRI/ E-N REGULĂ\ ȘI/ Ș-ATÂT\ ȘI AȘTEPTĂM SĂ SE MAI ÎNTÂMPLE O DATĂ\ CA SĂ NE MAI RUGĂM O DATĂ/ MAI APRINDEM NIȘTE LUMÂNĂRI/ ȘI SUNTEM PIOȘI\ DOMNULE NU VĂ SUPĂRAȚI REFLEXUL ĂSTA EMINAMENTE SPIRITUAL/ SAU CUM SĂ-I SPUN IO RELIGIOS/ DOM'LE NE APROPIE MAI MULT DE TALIBANISM\ ADICĂ SUNTEM UNEORI PARE CĂ SUNTEM MAI RELIGIOȘI DECÂT TALIBANII\ TALIBANII AU CA UNIC CRITERIU ABSO' UNIC CRITERIU AL VIEȚII LOR AL ACTIVITĂȚII LOR AL DECIZIILOR LOR/ PERCEPȚIA LOR DESPRE DIVINITATE\ DECI EI PERCEP TALIBANII CĂ DIVINITATEA AIA ÎN CARE CRED EI A ȘI



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[21] **Transcriptor:** Rada Bogdan (married Nicoară)
Duration: 8′25′′

PERCEPȚIA LOR DESPRE DIVINITATE E UNA CARE SPUNE/ BĂ OMORÂȚI TOT ȘI-ĂLA-I SINGURU LOR \ EȘTI VIU/ DA\ TRE SĂ FII MORT\ ȘI CU ASTA BASTA\ DA' ATÂTA AU ADICĂ E SINGURU LOR CRITERIU\ MĂNÂNC/ DA\ PENTRU CĂ-MI DĂ VOIE DIVINITATEA\ TOT TOT ÎN VIAȚA LOR E LEGAT DE DIVINITATE\ NOI ĂȘTIA CIVILIZAȚII DACĂ SINGURELE NOASTRE ACȚIUNI SUNT CELE: DIVINATORII/ REPET N-AU FOST DOUĂȘPE LUNI DE LA CHARLIE HEBDO\; A: SE PETREC MULTE MANIPULĂRI ÎN ZILELE ASTEA\ HM: ȘTIȚI CĂ LA CHARLIE HEBDO ATACATORII DE LA CHARLIE HEBDO ERAU: NĂSCUȚI CRESCUȚI ÎN FRANȚA\ ȘTITI NU/ DA\ SE PARE: CĂ ATACATORII ĂȘTIA DE ACUM MAI PUȚIN UNUL O SĂ VEDEM PÂNĂ LA CAPĂT\ CĂ INVESTIGAȚIA E ÎN CURS\ MAI PUȚIN UNUL CARE ÎNTR-ADEVĂR ERA REFUGIAT\ GEN/ RESTUL ERAU NĂSCUȚI CRESCUȚI ÎN EUROPA\ DECI ERAU IEUROPENI\ ACUMA SERVICIILE S: ASTEA SSSECRETE PENIBILE\ ȘTIȚI CĂ ABSOLUT PENIBILE\ ȘI ȘTIȚI CE ÎNȚELEGEM/ CE ÎNȚELEG EU DE AICI/ EU ASTA ÎNȚELEG DE AICI\ DECI PRIETENI PĂȚIRĂM CHARLIE





HEBDO\ NOI EUROPENII DA NU PĂȚIRĂ NUMAI FRANCEZII PĂȚIRĂM NOI EUROPENII\ SIGUR NOI ROMÂNII MARELE NOSTRU NOROC/ ADICĂ HAI S-O SPUNEM PE AIA DREAPTA/ C-ACUM M-AM SĂTURAT ȘI DE HARNEALA ASTA IPOCRITĂ ȘI MANIPULATORIE\ NOI ROMÂNII AVEM MARE MARE NOROC CĂ NU EXISTĂM\ ÎN PERCEPȚIA: PLANETEI\ ADICĂ: S-A ÎNTÂMPLAT TRAGEDIA DIN CLUBUL COLECTIV\ AȚI VĂZUT CĂ A FĂCUT FACEBOOK UN BUTON CU DRAPELUL ROMÂNIEI PENTRU CUM A FĂCUT CU DRAPELUL FRANȚEI PENTRU CE S-A ÎNTÂMPLAT ÎN LA/ EVID ENT CĂ N-A FĂCUT FACEBOOK UN BUTON CA SĂ PUNĂ STRAGUL ROMÂNIEI CUM S-A PUS ACUM STEAGUL FRANȚEI\ ASTA PE DE O PARTE E RĂU PE DE O PARTE E BINE\ DE CE/ NU NE PERCEPE NIMENI CA EXISTÂND/ CÂTĂ VREME N-O SĂ NE PERCEAPĂ NIMENI CA EXISTÂND SUNTEM SIGURI/ ADICĂ N-O SĂ VINĂ NIȘTE CIUCIUGHERI SĂ SE DETONEZE AICI\ DĂ CE/ CĂ NICI NU LE TRECE PRIN CAP\ VEDEȚI DUMNEVOASTRĂ REFUGIAȚII/ CA SĂ IAU UN ALT EXEMPLU\ DA NU EU NU FAC

ASTA\ REFUGIAȚII ESTE EGAL TERORIȘTI\ NU DAR APROPO DE PERCEPȚIE\ VEDEȚI DUMNEVOASTRĂ REFUGIAȚI DISPERAȚI SĂ AJUNGĂ ÎN ROMÂNIA/ EVIDENT NU\ CĂ NU NE PERCEP\ BUN/ SIGUR PUTEM SĂ CREDEM ÎN SERVICIILE SECRETE DIN ROMÂNIA/ UA: DA SIGUR\ E PF



PUTEM SĂ CREDEM ORICE\ EU ZIC CĂ FAPTUL CĂ NU EXISTĂM ÎN PERCEPȚIA PLANETARĂ\ SUNTEM ABSOLUT PERIFERICI ÎN PERCEPȚIE\ NE SALVEAZĂ\ NE ȘI FACE MULTE NASOALE/ DAR DIN ANUMITE PUNCTE DE VEDERE NE SALVEAZĂ\ REVIN\ SE-NTÂMPLĂ-N/ REVIN LA CHARLIE HEBDO\ SE-NTÂMPLĂ-N IANUARIE\ PĂI CUM ȘI LA CÂTEVA LUNI SE-NTÂMPLĂ ASTA/ CINCI ATACURI TERORISTE SINCRONIZATE/ DA\ ADICĂ SIMULTANE/ DA\ CE SPUNE NOUĂ ASTA DESPRE SERVICIILE SECRETE /CĂ NU SE OCUPĂ CU ASTA/ CUM EVIDENT DUMNEZEU NU SE OCUPĂ CU ASTA/ NE RUGĂM/ NE RUGĂM SĂ CE/ SĂ NU SE MAI ÎNTÂMPLE/ CE SĂ ZIC/ BAFTĂ CU ASTA\ NU CRED CĂ SE OCUPĂ DIVINITATEA CU TREABA ASTA\ PENTRU CĂ DACĂ S-AR O CUPA CU ASTA AR FACE O TREABĂ FOARTE PROASTĂ\ ADICĂ AR DA RASOL ÎNTR-UN FEL INADMISIBI\L DECI ÎN MOD EVIDENT DIVINITATEA NU SE OCUPĂ CU ASTA\ PARE CĂ NICI SERVICIILE SECRETE NU SE OCUPĂ CU ASTA\ UNUL DINTRE: CIUCIUNGHEZI DINTRE SCELERAȚI CEL PUȚIN UNUL ERA PE LISTA ĂLORA\ ADICĂ D-ĂLA BĂ RADICALIZAT SIGUR/ NU FUSESE ARESTAT SAU CEVA\ DAR TOATĂ LUMEA DE LA SERVICIILE SECRETE ȘTIA CĂ ERA RADICALIZAT/ PĂI CUM ȘI TU NU-L URMĂREȘTI P- ĂLA NON-STOP/ NU\ DA CU CE TE OCUPI/ ÎN FRANȚA EXISTĂ LEGILE BIG BROTHER\ LE-AU FOLOSIT MULT ESTE/ MULT LE-AU FOLOSIT\ PRIETENI ACESTE LUCRURI PE CARE LE TOT AUZIM DOM LE CA SĂ VĂ PĂSTRĂM SAFE SIGURI\ TREBUIE SĂ: CEDAȚI DIN LIBERTĂȚILE ȘI DREPTURILE VOASTRE\ N-ARE NICIO LEGĂTURĂ CU NIMIC/ IATĂ/ SERVICIILE SECRETE VOR SĂ CONDUCĂ\ CEEA CE ȘI FAC/ EI SUNT ELE SUNT O META PUTERE DEASUPRA PUTERII ALEASĂ\ ELE NU SUNT O PUTERE



ALEASĂ\ ADICĂ NU SE DUCE NIMENI SĂ BAGE VOTUL\ ÎN URNĂ

\SE DUCE SĂ BAGE VOTUL ÎN URNĂ PENTRU POLITICIENI\ DECI EXISTĂ ACEASTĂ META PUTERE DEASUPRA POLITICIENILOR VREAU SĂ PUN TEHNOCRAȚI DEASUPRA CARE AU SPUS/ BĂ INDIFERENT CE VOTEAZĂ ĂȘTIA NOI CONDUCEM\ CUM CONDUCEM/ PĂI CU ACESTE MIJLOACE PE CARE LE AVEM\ ASTA CU AVEM NEVOIE DĂ DREPTURILE SĂ CEDAȚI DÂN DREPTURILE ȘI LIBERTĂȚILE VOASTRE CA SĂ VĂ APĂRĂM DE CIUCIUNGHEZI/ ÎN MOD EVIDENT ESTE O IDEE FA:LSĂ\ FALSĂ\ Ă: PENTRU MINE CETĂȚEAN AL LUMII ESTE A:BSOLUT INADMISIBIL CĂ NIȘTE CRETINI Ă: REDUȘI MINTAL MĂ REFER ACUM LA ISIS\ N-AU DISPĂRUT ÎN SECUNDA DOI\ DECI AVEM CIVILIZAȚIE/ AVEM SATELIȚI /AVEM AVIOANE AVEM TEHNOLOGIE/ AVEM INTERCEPTĂRI/ AVE:M/ NU CUM ERA PE DUDAEV ĂLA NU/ DĂDUSERĂ CUM VORBEA ĂLA LA TELEFON I-AU TRIMIS RACHETA EXACT PĂ UNDA TELEFONULUI/ PUF I-A INTRAT ÎN GURĂ\ UNDE ȚINEA TELEFONUL\ NU ERA AȘA/ DECI AVEM AVEM AVEM NATO AVEM TRATATE AVEM FORȚE AVEM SOLDAȚI AVEM TRUPE AVEM XXX PAPAPAPA\ ȘI CUM/ VIN NIȘTE TREI CRETINEI SCELERAȚI ȘI PRACTIC FAC CE VOR PĂ PLANETĂ/ DA\ VI SĂ PARE ADMISIBIL AȘA CEVA/ REFLEXUL LUMII CIVILIZATE ESTE SĂ NE RUGĂM\ ȘI ĂIA SE ROAGĂ\ SE ROAGĂ\ ĂIA\ SE ROAGĂ LA DUMNEZEUL LOR SCELERAT\ ĂIA DE LA ISIS\ DAR PAR ȘI DE ACȚIUNE ÎN ACELAȘI TIMP\ NOI ÎN LUMEA CIVILIZATĂ ÎN AFARĂ DE SĂ NE RUGĂM ȘI SĂ APRINDEM LUMÂNĂRELE ALTCEVA PUTEM/ PÂNĂ ACUM NU\ NU PUTEM NIMIC\ NU MAI AVEM TIMP\ GATA\ Ă: NU MAI AVEM TIMP\ XXX ZIARE/ S-A ÎNȚELES CĂ SUSȚIN GUVERNUL TEHNOCRAT DA/ VĂ MULȚUMSC MULT\ LA REVEDERE



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Corpus used for the individual analyses of the TV shows:

"The Daily Show" (With Trevor Noah) – President Trump Takes (Executive) Action
https://www.youtube.com/watch?v=5GZVzvyZ07o&t=2s

"Last Week Tonight" (With John Oliver) – The Death Penalty
https://www.youtube.com/watch?v=Kye2oX-b39E

"The Late Show" (With Stephen Colbert) – The Road To The White House
https://www.youtube.com/watch?v=3m50EE8jeZA

"Late Night" (With Seth Meyers) – Hey! A Message To Media Normalizing The Alt-Right
https://www.youtube.com/watch?v=5UHzzEar2CQ

"În Gura Presei" (With Mircea Badea) – „Sunt Prea Bătrân Ca Să Mai Cred În Guvernare"
http://tvhappy.ro/video/antena-1/in-gura-presei/mircea-badea-sunt-prea-batran-ca-sa-mai-cred-in-guvernare-id148218.html

"România De La A La Z" (With Sabin Gherman) – The Regional Flag On Hungarian Day
https://www.youtube.com/watch?v=v0EXoFdMzHc

"Starea Nației" (With Dragoș Pătraru) – Acesti Bolnavi Care Ne Conduc
https://www.youtube.com/watch?v=Q5XVwPtDYFM&list=PLijRTkb8WlBLA2TM93EH_7FDowSXRg_yg

"Lumea Lui Banciu" (With Radu Banciu) – Excerpt Taken From The Show Aired On February 19th 2017
https://www.youtube.com/watch?v=g0-6E0XLUPU

Corpus used for the comparative analysis of the TV shows:
The Daily Show (with Trevor Noah) – Tragedy in Paris: The Three Stages of Political Grief
https://www.youtube.com/watch?v=hv-ZwM4QO_k

Last Week Tonight – John Oliver – Paris Attacks
https://www.youtube.com/watch?v=glxh9ZgP7kc

The Late Show (w. Stephen Colbert) – We stand with the people of France
https://www.youtube.com/watch?v=Rjb7u_t-GjI

Late Night (w. Seth Meyers) – A Few Words on Paris
https://www.youtube.com/watch?v=bU5w0qj_TIQ

Starea nației: 15 Noiembrie 2015 – Ultimul concert la Paris
https://www.youtube.com/watch?v=PAWq8BZyx3U

În gura presei – 15 Noiembrie 2015
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